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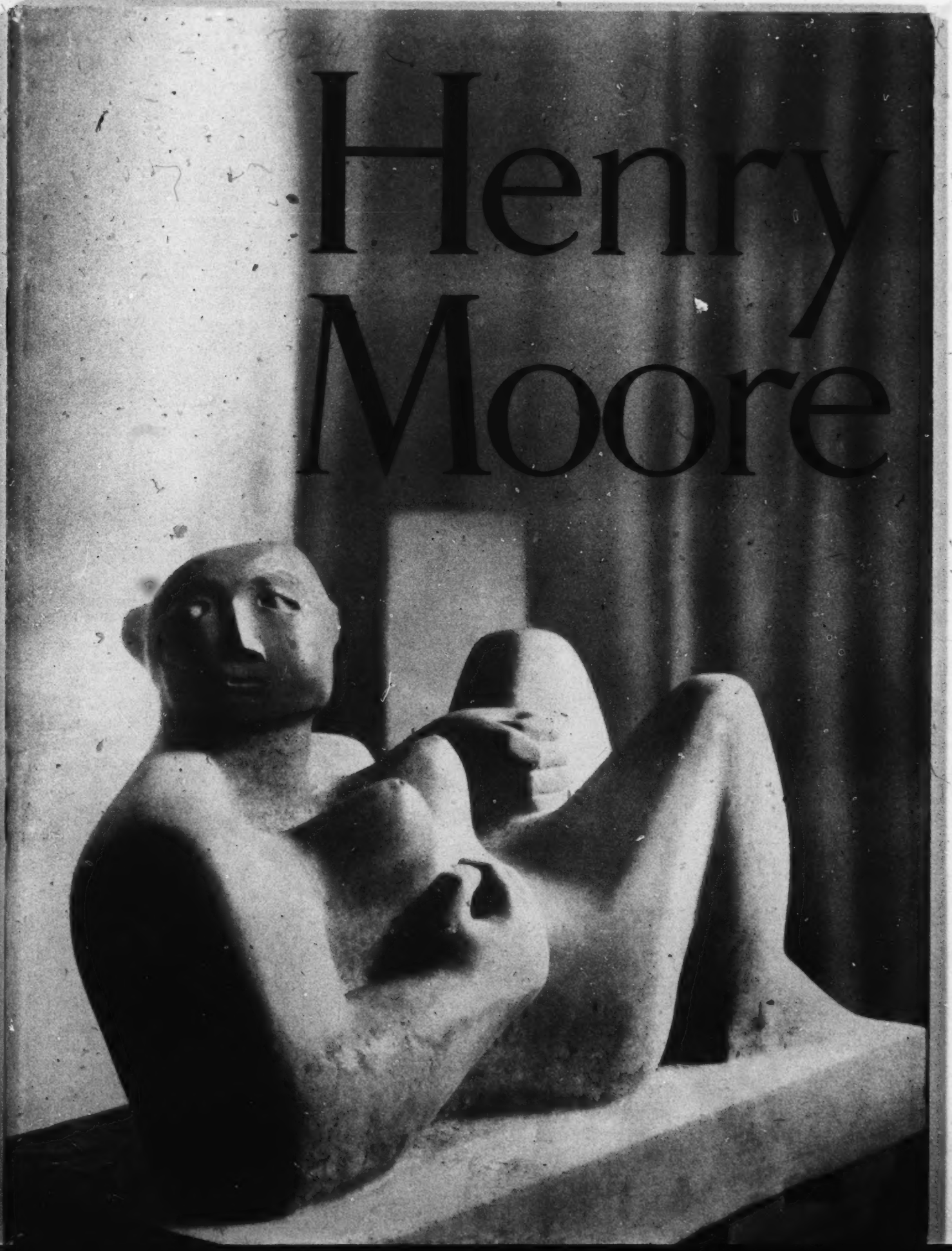

On cover: RECLINING WOMAN, 1930. Length 36″ Catalogue No. 55

SCULPTURE AND DRAWINGS by

Henry Moore

CATALOGUE OF AN EXHIBITION
ARRANGED BY
THE ARTS COUNCIL OF GREAT BRITAIN
AND HELD ON THE OCCASION OF
THE FESTIVAL OF BRITAIN 1951

MAY 2 – JULY 29
AT THE TATE GALLERY, LONDON

FOREWORD

THE work of Henry Moore has been exhibited in the United States, and it has been shown by the British Council in Australia and in France, Holland, Belgium, Switzerland, Germany, Italy and Greece. Retrospective exhibitions have also been arranged in Leeds, Manchester and Wakefield. It is time, therefore, that an important selection of the work of one widely held to be Britain's greatest living artist should be shown in London, and it is fitting that the period chosen for the present exhibition should fall within the London Season of the Festival of Britain.

Wordsworth wrote of the poet that 'the predecessors of Original Genius of a high order will have smoothed the way for all that he has in common with them – and much he will have in common; but, for what is peculiarly his own, he will be called upon to clear, and often to shape his own road; he will be in the condition of Hannibal among the Alps.' This exhibition, if one reads sculptor for poet and accepts that Henry Moore is an original genius of a high order, does within its limited scale show how the predecessors have smoothed the way, among them the Pre-Columbians, the Sumerians, the archaic Greeks, Giotto, Masaccio and Picasso.

Mr. A. D. B. Sylvester who, in consultation with the artist himself, has selected the sculptures and drawings, shows by his arrangement of the exhibition how, step by step, Moore has shaped his own road, now moving on to a new period, now recapitulating in his classical theme of the reclining figure, which culminates in the latest bronze figure commissioned by the Arts Council for the Festival of Britain, where it is now on view adjacent to 'The Origins of the Land' on the South Bank site.

Thanks are due to Mr. Sylvester not only for his work of selection, but also for the preparation of this catalogue and his valuable comments therein. The numerous owners have, after so many recent demands on them for the other exhibitions referred to above, shown an almost unanimous and unfaltering willingness to lend again for this Festival exhibition, and the loans have on this occasion been strengthened by a few notable examples of the artist's work from American public and private collections. It is clearly appropriate that the work of our greatest living sculptor should be shown in the Tate Gallery, but this in no way lessens our gratitude to the Trustees and Director of the Tate Gallery for the hospitality they have offered once again. The Fine Art Department of the British Council, in particular Miss Margaret MacLeod, have helped us in many ways; and Mr. Alfred Barr and his colleagues in the Museum of Modern Art, New York, have given every possible aid in the collection of the loans from the United States, which include three pieces from the Museum of Modern Art itself. The special stand for the smaller sculptures has been designed by Mr. Edward Wright. We should also like to acknowledge the co-operation of Penguin Books and Lund Humphries who have kindly lent the larger number of the blocks used for the illustrations in this catalogue.

PHILIP JAMES

NOTES by HENRY MOORE

1930

The sculpture which moves me most is full blooded and self supporting, fully in the round, that is, its component forms are completely realised and work as masses in opposition, not being merely indicated by surface cutting in relief; it is not perfectly symmetrical, it is static and it is strong and vital, giving out something of the energy and power of great mountains. It has a life of its own, independent of the object it represents.

1934

Every material has its own individual qualities. It is only when the sculptor works direct, when there is an active relationship with his material, that the material can take its part in the shaping of an idea. Stone, for example, is hard and concentrated and should not be falsified to look like soft flesh – it should not be forced beyond its constructive build to a point of weakness. It should keep its hard tense stoniness.

1937

(The sculptor) must strive continually to think of, and use, form in its full spatial completeness. He gets the solid shape, as it were, inside his head – he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hand. He mentally visualises a complex form *from all round itself;* he knows while he looks at one side what the other side is like; he identifies himself with its centre of gravity, its mass, its weight; he realises its volume, as the space that the shape displaces in the air.

1937

Each particular carving I make takes on in my mind a human, or occasionally animal character and personality, and this personality controls its design and formal qualities, and makes me satisfied or dissatisfied with the work as it develops.

1937

If practical considerations allowed me, cost of material, of transport, etc., I should like to work on large carvings more often than I do. The average in-between size does not dis-connect an idea enough from prosaic everyday life. The very small or the very big takes on an added size emotion.

1941

Mexican sculpture, as soon as I found it, seemed to me true and right, perhaps because I at once hit on similarities in it with some eleventh-century carvings I had seen as a boy on Yorkshire churches. Its 'stoniness', by which I mean its truth to material, its tremendous power without loss of sensitiveness, its astonishing variety and fertility of form-invention and its approach to a full three-dimensional conception of form, makes it unsurpassed in my opinion by any other period of stone sculpture.

1951

When I began to make sculptures thirty years ago, it was very necessary to fight for the doctrine of truth to material (the need for direct carving, for respecting the particular character of each material, and so on). So at that time many of us tended to make a fetish of it. I still think it is important, but it should not be a criterion of the value of a work – otherwise a snowman made by a child would have to be praised at the expense of a Rodin or a Bernini. Rigid adherence to the doctrine results in domination of the sculptor by the material. The sculptor ought to be the master of his material. Only, not a cruel master.

1951

In my opinion, long and intense study of the human figure is the necessary foundation for a sculptor. The human figure is most complex and subtle and difficult to grasp in form and construction, and so it makes the most exacting form for study and comprehension. A moderate ability to 'draw' will pass muster in a landscape or a tree, but even the untrained eye is more critical of the human figure – because it is ourselves.

1951

I think that the most 'alive' painting and sculpture from now on will go more 'humanist', though at present there are more 'abstract' artists than ever (there is a natural time-lag in the work of the majority, who are following past experimental artists).

1951

Sculpture is an art of the open air. Daylight, *sunlight* is necessary to it, and for me its best setting and complement is nature. I would rather have a piece of my sculpture put in a landscape, almost any landscape, than in, or on, the most beautiful building I know.

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BIOGRAPHICAL NOTE

HENRY MOORE was born on July 30, 1898, at Castleford, Yorkshire. He was the seventh child of Raymond Spencer Moore and his wife Mary (née Baker). The paternal great-grandfather came from Ireland, but Moore's father, and his father before him, were born in Lincolnshire, and on both sides for two or three generations the men worked on the land, or below it as miners. Moore's own father was a miner.

At the age of twelve, Moore won a scholarship from the elementary school to Castleford Grammar School, where he met with great help and encouragement from the art mistress, Miss Alice Gostick. Moore was first trained to be a teacher, and by September 1916 he was occupying a post in his old elementary school. In February 1917, however, he joined the army and became a private in the 15th London Regiment (Civil Service Rifles). He went to France in the early summer of 1917 and was gassed in the battle of Cambrai (November of the same year). Invalided, he came back to England and was made an instructor in physical training.

On his demobilisation in February 1919, he at first resumed teaching but in September of that year he was given an education grant as an ex-serviceman, and went to the Leeds School of Art, where he remained for two years. He then went to the Royal College of Art in London where, in 1925, he won a travelling scholarship which took him to Paris, Rome, Florence, Venice and Ravenna.

On his return he was appointed to a post at the Royal College of Art, where he taught sculpture on two days a week until 1931, after which he was on the staff of the Chelsea School of Art until 1939. His first one-man show was held in 1928 at the Warren Gallery, London. In 1929 he married Irina Radetsky. A daughter was born in 1946. He visited Spain in 1937, New York in 1946, Italy in 1948, Greece in 1951, and has been several times to Paris.

Moore has executed the following public commissions: 1928, a relief for the Underground Building, St. James's Park; 1943–44, a *Madonna and Child* for St. Matthew's Church, Northampton; 1945–46, a *Memorial Figure* for the grounds of Dartington Hall, South Devon; 1947–48, *Three Standing Figures* presented by the Contemporary Art Society to the London County Council, who have placed it in Battersea Park; 1947–49, a *Madonna and Child* for St. Peter's Church, Claydon, Suffolk; 1949, a *Family Group* for Barclay School, Stevenage; 1950–51, a *Reclining Figure*, commissioned by the Arts Council of Great Britain for the 1951 Festival of Britain. From 1940 to 1942, Moore served as an official War Artist.

The following retrospective exhibitions of Moore's sculpture and drawings have been held: 1941, Temple Newsam, Leeds; 1946, the Museum of Modern Art, New

York; 1947, the Art Institute of Chicago, and the San Francisco Museum of Art; 1947–48, the State Galleries of Australia; 1948, the twenty-fourth Venice Biennial; 1949, the Wakefield City Art Gallery, the Manchester City Art Gallery, the Palais des Beaux-Arts, Brussels, the Musée National d'Art Moderne, Paris; 1950, the Stedelijk Museum, Amsterdam, the Kunsthalle, Hamburg, the Städtischen Kunstsammlungen, Düsseldorf, the Kunsthalle, Berne; 1951, the Zappeion Gallery, Athens.

Moore was a Trustee of the Tate Gallery, London, from 1941 to 1948, and was re-elected in 1949 for a further term of seven years. Since 1948 he has been a Member of the Royal Fine Art Commission. He is also a member of the Art Panel of both the British Council and the Arts Council.

In 1945, Moore was created Hon. D. Litt. at the University of Leeds; in 1948, Honorary Associate of the Royal Institute of British Architects, London, and Membre Correspondent Etranger de l'Académie Royale Flamande des Sciences, Lettres et Beaux-Arts de Belgique. In 1948 he was awarded the International Sculpture Prize of the twenty-fourth Venice Biennial.

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CATALOGUE

NOTE

The exhibition is divided into two parts: 'The Foundations of Moore's Art' and 'The Evolution of Moore's Art'. The titles explain themselves. Part II is catalogued in seven groups of drawings and sculptures, representing stages (almost invariably overlapping) in the artist's development. So far as is possible, the arrangement of the exhibits corresponds with that of the catalogue. Some of the sculptures belonging to Part II, however, have had to be displayed together with Part I in the Annexe. These are denoted in the catalogue by an asterisk.

Some of the works listed are ascribed to dates other than those given in previous catalogues and publications. In most cases these corrections are supported by external evidence. References to 'Read' and 'Grigson' designate the works by those authors listed in the Bibliography.

PART I: THE FOUNDATIONS OF MOORE'S ART

'The human figure', Moore has written, 'is what interests me most deeply, but I have found principles of form and rhythm from the study of natural objects such as pebbles, rocks, bones, trees, plants, etc'. So drawings from life are here confronted with drawings of bones and shells (Moore has rarely bothered to draw any of the hundreds of pebbles he has collected in order to study 'nature's way of working stone').

It is obvious that Moore has sought 'principles of form and rhythm' in such natural objects because these provide him with simple shapes either determined by organic necessity (bones, shells) or produced by the operation of natural forces (pebbles, rocks). What is not so clear is why he should want to use such shapes in sculpture. It has been suggested that his desire to achieve 'truth to material' is the motive – that he has sought to employ 'forms natural to the material he is working in'. This is all very well, up to a point, where his work in stone is concerned. But his wood sculptures do not, in general, reveal a striking resemblance to tree-forms. Moreover, it is difficult to conceive what forms are 'natural' to concrete and terra-cotta, lead and bronze. A more comprehensive explanation seems necessary.

The key to such an explanation is to be found in the essential peculiarity of the language of Moore's more abstract work (represented in Groups III, IV and V)—that formal *invention* plays a relatively small part in it. When a Cubist distorts the object he is representing, it is because he has constructed an architectural configuration capable of serving as an emblem for the object; that architecture is an invention. When Klee distorts the object he is representing, it is because he has composed a schematic objectification of the forces involved in the existence of the object; that schema is an invention. When Moore distorts the object he is representing, it is because he has replaced some parts of that object with representatives of other objects: his images are the product, not of invention, but of *substitution*. His formalisations, transformations, additions – though not always his omissions, since his use of voids is often quite arbitrary – are the result of transplanting forms from other contexts into the context of the object signified. (Thus, in No. 108, the legs have become a bone; in No. 114, the legs have become a lobster's claw; in No. 131, the husk of a human head contains a standing figure. And remarks jotted down all over Moore's sketch-books prove how conscious such substitutions are.) In other words, Moore's alterations of appearances are simply *metaphors*. This obsession with *equivalences*, *correspondances*, reveals an affinity with the preoccupations of the Surrealists. Moore differs from them, however, in one essential respect—that their substitutions or transplantations are intended to be outlandish, whereas he would wish his to appear perfectly natural and inevitable. For this reason, he does not labour the point of his metaphors: he will often allow the metaphor which was the initial stimulus of a conception to go underground as it were in the final realisation.

Now the reason for the importance for Moore of pebbles, bones, shells, etc., becomes clear. He needs a vocabulary of natural forms to substitute for certain forms of the human figure. And he discovers his metaphors in these particular classes of objects because they make an especial appeal to an imagination obsessed with what is hard, strong, and stony.

These comments are not relevant to Moore's more naturalistic works, in which the distortions have far less to do with metaphor (but rather with the straightforward requirements of form and expression). The fact that these works owe little to the study of natural objects lends credence to the proposed explanation of the purpose of that study.

DRAWINGS FROM LIFE

1 STANDING WOMAN 1924 *Pencil and pen.* 17 × 10⅞ *in. Signed:* Moore *and dated* 1924. *Lent by Mrs Irina Moore*

2 GIRL 1928 *Pen and wash.* 15⅛ × 19½ *in. Signed:* Moore 28. *Lent by Roger Senhouse Esq*

3 SEATED WOMAN 1928 *Chalk and wash.* 22 × 14 *in. Signed:* Moore 28. *Illus. Read, Plate* 113. *Lent by Mrs Irina Moore*

4 GIRL IN A CHEMISE 1929 *Chalk wash and body colour.* 21 × 15 *in. Signed:* Moore 29. *Lent by Castleford Public Library and Museum*

5 DRAPED SEATED GIRL *c.* 1930 *Chalk and wash.* 17⅛ × 12⅛ *in. Lent by Ralph Keene Esq*

6 WOMAN IN AN ARMCHAIR 1930 *Plate* 6. *Oil on paper.* 16 × 13¾ *in. Signed:* Moore. *Lent by Mrs Irina Moore*

7 GIRL 1930 *Pencil, pen and wash.* 16⅛ × 13⅛ *in. Signed:* Moore 30. *Lent by Mrs Irina Moore*

8 SEATED NUDE 1932 *Chalk, wash and body colour.* 22⅛ × 15⅛ *in. Illus. Read, Plate* 115*c*. *Lent by Mrs Irina Moore.* Dated 1930 in Read

9 TWO FIGURES 1932 *Pen and wash.* 17 × 14 *in. Signed:* Moore 32. *Lent by Mrs Irina Moore*

10 SEATED NUDE 1933 *Pencil and wash.* 21¾ × 15⅛ *in. Signed:* Moore 33. *Lent by Sir Philip Hendy*

11 SEATED FIGURE 1933 *Pencil, chalk and wash* 22 × 15 *in. Signed:* Moore 33. *Illus. Grigson, Plate* 8. *Lent by Michael Ventris Esq.* Dated 1932 in Grigson. A similar drawing, made the same day, in the possession of the Leeds City Art Gallery (Illus. Read, Plate 125), is incorrectly signed *Moore* 35

12 SEATED NUDE 1935 *Wash.* 22⅛ × 15⅛ *in. Signed:* Moore 35. *Illus. Read, Plate* 125*a*. *Lent by R. J. Sainsbury Esq*

13 MOTHER SUCKLING CHILD 1946 *Pencil.* 15 × 10⅞ *in. Lent by the artist*

14 STUDIES OF CHILD 1946 *Pencil.* 15 × 10⅞ *in. Illus. Read, p. xxviii. Lent by the artist*

15 MOTHER AND CHILD 1946 *Pencil.* 9 × 6⅞ *in. Signed:* Moore 46. *Lent by the artist*

16 STUDIES OF CHILD 1947 *Pencil, pen and watercolour.* 11⅛ × 9⅛ *in. Illus. Read, Plate* 250. *Lent by the artist*

DRAWINGS OF NATURAL OBJECTS

17 STUDIES OF BONES 1932 *Pencil.* 9⅛ × 6⅞ *in. Lent by the artist*

18 STUDIES OF BONES 1932 *Pencil and pen.* 10⅞ × 7⅛ *in. Lent by the artist*

19 STUDIES OF BONES 1932 *Plate* 19*a Pencil.* 10⅞ × 7⅛ *in. Lent by the artist*

20 STUDIES OF SHELLS 1932 *Pencil.* 9⅛ × 7⅛ *in. Lent by the artist*

21 STUDIES AND TRANSFORMATIONS OF BONES 1932 *Plate* 19*b. Pencil.* 12⅜ × 10⅛ *in. Lent by the artist*

22 SEATED FIGURE AND POINTED FORMS 1939 *Pencil, chalk, pen and watercolour.* 17 × 10 *in. Signed:* Moore 39. *Illus. Read, Plate* 155; *Grigson, Plate* 13. *Lent by Miss Lee Miller.* Dated 1940 in Read and in Grigson

23 TRANSFORMATIONS OF SHELLS 1940 *Chalk, pen and watercolour.* 10⅛ × 17⅛ *in. Signed:* Moore 40. *Lent by Mrs Irina Moore.* This is connected with No. 129

24 TRANSFORMATIONS OF BONES 1950 *Chalk, pen and watercolour.* 15⅛ × 22⅛ *in. Signed:* Moore 50. *Lent by the artist*

SKETCH BOOKS

The titles refer to the contents of the book as a whole, not to the page displayed

25 MISCELLANEOUS 1926. 8¾ × 6¾ *in. Lent by the artist*

26 STUDIES FOR THE RELIEF ON THE UNDERGROUND BUILDING, ST JAMES'S PARK, LONDON 1928. 9 × 7 *in. Lent by Mrs Irina Moore*

27 MISCELLANEOUS 1930. 9⅛ × 7⅛ *in. Lent by the artist*

28 MISCELLANEOUS 1936. 7 × 10⅛ *in. Lent by the artist.* The page displayed consists of technical experiments in combining various media for drawings

29 MISCELLANEOUS 1938. 10⅞ × 7⅜ *in. Lent by the artist.* The page displayed consists of ideas for stringed figures

30 UNDERGROUND SHELTERS 1941. 7⅜ × 6⅛ *in. Lent by Mrs Irina Moore.* The drawings in the two Shelter Sketch Books were made from memory, not from life. They were preliminary studies for drawings commissioned by the War Artists' Advisory Committee. This is the second of the books. The first (1940–41) is owned by Sir Kenneth Clark. The Shelter Sketch-Book, published by Editions Poetry, London, in 1944, illustrates a selection from the two books. The page exhibited shows a study for one of the heads in No. 143.

31 COAL-MINES 1942. 9⅜ × 6⅞ *in. Lent by the artist.* Like those of the Shelters, these sketches were made from memory and as studies for drawings commissioned by the War Artists' Advisory Committee

32 FAMILY GROUPS 1944. 9 × 7⅛ *in. Lent by the artist.* See note on No. 158

33 SKETCHES OF THE ARTIST'S WIFE AND CHILD 1946. 8×6⅜ *in. Lent by the artist.* The drawings were made from life contemporaneously with Nos. 13 and 14

34 MISCELLANEOUS 1948–9. 11¼×9⅜ *in. Lent by the artist.* Certain pages from this sketch-book hang independently in the exhibition (Nos. 16, 122, 154)

SCULPTURE

35 COPY OF THE HEAD OF THE VIRGIN *from the marble* relief of *The Virgin and Child. By Domenico Rosselli in the Victoria and Albert Museum. c.* 1923. *Marble h.* 21 *in. Lent by Raymond Coxon Esq*

PART II : THE EVOLUTION OF MOORE'S ART

GROUP I

The carvings in this Group, which represents the period 1922-30, are the fruits of the artist's discovery of the sculpture of civilisations outside Europe—the Sumerian, the African, and, above all, the Precolumbian. It was Precolumbian influence which was responsible for the squat squareness of most of these sculptures, while a particular Aztec idol, the Chacmool, exerted so powerful a domination over the reclining figures among them that derivations from some aspects of it are to be found in every one.

The modelled sculptures contemporaneous with these carvings are quite different, their idiom being a traditional European naturalism influenced by Masaccio's paintings. The reason for this dichotomy is that Moore tended at this time to use carving and modelling for complementary purposes: in carving, he was investigating the nature and possibilities of sculpture, and therefore went to the museums for inspiration; in modelling, he was studying the human figure, and therefore allowed appearances to determine his forms. (None of these naturalistic modelled sculptures is included in the exhibition, but see Plate 28.)

The principal—and virtually culminating—work of this period, No. 55, in spite of being more indebted perhaps than any other to the Chacmool in the general disposition of its forms, marks the transition to the more humanistic style of Group II. At the same time, curiously enough, it draws an analogy between a reclining woman and a range of mountains which announces the treatment of the female body as a landscape that characterises most of Moore's later reclining figures.

For all their deliberate and emphatic stoniness, the works in this group show a bolder and more expressive rendering of the human face than any of their successors, with the possible exception of the *Northampton Madonna* [Plate 11].

DRAWINGS

36 MOTHER AND CHILD 1926 *Chalk.* 8¼×6¼ *in. Lent by Mrs Lucy Carrington Wertheim*

37 HEAD OF A GIRL 1927 *Chalk, pen and wash.* 11¼×9⅞ *in. Signed:* Moore 27. *Lent by the artist*

37a THREE FIGURES AGAINST TREE TRUNKS 1928 *Pencil, chalk and pen.* 7⅛×7 *in. Lent by the Whitworth Art Gallery, Manchester*

38 MONTAGE OF TWO STUDIES FOR RECLINING FIGURES 1928 *Chalk and wash.* 9×14 *in. Signed:* Moore. *Illus. Read, Plate* 115*a. Lent by Messrs Roland Browse and Delbanco*

39 MONTAGE OF MOTHER AND CHILD STUDIES *c.* 1929 *Chalk, pen, wash and watercolour.* 19×14½ *in. Signed:* Moore *and inscribed to* Joseph from Henry *and* Montage by Irina. *Lent by Joseph Bard Esq.* It includes studies for No. 50

40 FIGURE ON STEPS 1930 *Chalk, wash and body colour.* 14½×21½ *in. Signed:* Moore 30. *Illus. Read, Plate* 117*b; Grigson, Plate* 4. *Lent by Michael Ventris Esq*

SCULPTURES

*41 HORSE 1922 *Bronze. h.* 4 *in. Illus. Apollo, Vol. XII, p.* 413 (*December* 1930). *Lent by Mr and Mrs Frederick Zimmerman, New York.* An edition of three bronzes has been cast

42 HEAD OF A GIRL 1923 *Bronze. h.* 8 *in. Illus. Read, Plate* 57. *Lent by Mrs Lucy Carrington Wertheim.* An edition of three bronzes has been cast, and the terracotta original also exists

43 MOTHER AND CHILD 1925 *Plate* 2. *Hornton Stone. h.* 22½ *in. Lent by the Manchester City Art Gallery*

44 MASK 1927 *Stone. h.* 8½ *in. Illus. Read, Plate* 3*b. Lent by the artist*

45 MASK *c.* 1928 *Stone. h.* 8¼ *in. Lent by Raymond Coxon Esq*

46 MASK 1929 *Concrete. h.* 8¼ *in. Illus. Read, Plate 61e. Lent by the artist*

47 MASK 1929 *Lead. h.* 8¼ *in. Illus. Read, Plate 99a. Lent by Sir Kenneth Clark.* Dated 1928 in Read

48 HEAD OF A WOMAN 1929 *Concrete. h.* 9 *in. Illus. Read, Plate 61d. Lent by the Wakefield City Art Gallery.* Dated 1928 in Read

*49 HEAD 1929 *Stone. h.* 4¾ *in. Illus. Read, Plate 14a. Lent by the artist.* An edition of seven bronzes has been cast. Dated 1928 in Read

*50 MOTHER AND CHILD 1929 *Verde di Prato. h.* 4¾ *in. Illus. Read, Plate 15a. Lent by Sir Kenneth Clark*

51 HALF-FIGURE 1929 *Concrete. h.* 14½ *in. Illus. Read, Plate 62. Lent by Sir Philip Hendy.* A cast of this, also in concrete, is in the possession of the British Council

52 RECLINING FIGURE 1929 *Plate 27. Alabaster. l.* 18¾ *in. Lent by Mrs Lucy Carrington Wertheim*

53 RECLINING FIGURE 1929 *Plate 29. Brown Hornton stone. l.* 33 *in. Lent by the Leeds City Art Gallery*

*54 MOTHER AND CHILD 1930 *Verde di Prato. h.* 8 *in. Illus. Read, Plate 16d. Lent by Sir Eric Maclagan*

55 RECLINING WOMAN 1930 *Illus. on cover. Green Hornton stone. l.* 37 *in. Lent by Peter Watson Esq*

GROUP II

The carvings in this group are less powerful than their predecessors, but have a new-found human warmth. Their forms are softer and more flowing, and also more varied, than the rigorous, forbidding box-like forms of the preceding period. Presumably Moore was able to unbend in this way because a growing confidence in his ability to achieve what he calls 'full three-dimensional realisation' allowed him to transcend the attainment of it by the most easily accessible means and to absorb some of the naturalism of his modelled sculpture into the Precolumbian manner of his earlier carvings. The fact that he ceased at this point to produce naturalistic modelled sculpture suggests that he now felt able to resolve the contradiction of purpose and manner into a single comprehensive idiom.

This idiom, typified by Nos. 65 and 67, dominated Moore's sculpture until the end of 1932. Nevertheless, Moore had no sooner resolved one dichotomy than he established another, for 1931 saw the creation of his first works in the styles of both Group III and Group IV, and, by the end of 1932, he had produced eight or ten sculptures of the Group III type. Similarly, certain sculptures and drawings in Group II (Nos. 57, 59, 64, 68, 71) exhibit a tendency towards the abstraction of Group III. On the other hand, the most important works of the period, No. 70, and the St Louis Museum's *Reclining Woman* [Read, Plate 67], the study for which is shown (No. 60), incline towards Expressionism.

While no sculptures of the Group II type were made after 1932, there are drawings of the type dated 1933. This is because Moore does not always use drawing as a preparation for sculpture; sometimes he uses it to rid himself of a residue of ideas relevant to sculptural preoccupations he has abandoned. No. 61 is a drawing of this kind. Its technique of superimposed transparent washes is common to most of the drawings of 1933 – and, as it happens, peculiar to them – but whereas some of these (*e.g.* Nos. 73–5, 97) are related to sculptures of the Group III and IV types, others such as No. 61, are compositions of figures characteristic of Group II.

Certain drawings of 1933, incidentally, were Moore's first essays in picture-making for its own sake. Thus purely pictorial thinking is evident in the lines which traverse the picture-plane of No. 61 as a means of suggesting space (the device was to be used a decade later by Braque for the same purpose).

DRAWINGS

56 DRAPED STANDING FIGURES 1931 *Plate 9. Chalk, pen and wash.* 10 × 12½ *in. Signed:* Moore 31. *Lent by the Rev. Martin D'Arcy, S.J.*

57 HALF-FIGURES: STUDIES FOR SCULPTURE 1931 *Pen and wash.* 11 × 10 *in. Signed:* Moore 31. *Lent by J. A. Paton Walker Esq.* Includes studies for No. 64

58 SEATED FIGURES: STUDIES FOR SCULPTURE 1932 *Chalk, pen and wash.* 14¼ × 10¼ *in. Signed:* Moore. *Lent by J. A. Paton Walker Esq*

59 STANDING FIGURES (IDEAS FOR SCULPTURE) 1932 *Pencil, pen and wash. Three sheets, each* 10 × 7 *in. Lent by Mrs Irina Moore.* Includes studies for No. 69

60 STUDY FOR RECLINING FIGURE IN REINFORCED CONCRETE 1932 *Pencil, pen and wash.* 10¼ × 14¼ *in. Signed:* Moore 32. *Illus. Read, Plate* 118*c. Lent by Lady Herbert.* This is the definitive study for a sculpture (1932) belonging to the City Art Museum, St Louis, Missouri. (Read, Plate 67)

61 DRAWING 1933 *Pen and wash.* 15 × 22¼ *in. Signed:* Moore 33. *Lent by the artist*

SCULPTURE

*62 RECLINING FIGURE 1930 *Ironstone. l.* 7 *in. Illus. Read, Plate* 23*a. Lent by R. J. Sainsbury Esq*

63 MOTHER AND CHILD 1931 *Plate* 3. *Cumberland alabaster. h.* 18 *in. Lent by C. S. Kearley Esq*

*64 FIGURE 1931 *Cumberland alabaster. h.* 9½ *in. Illus. Read, Plate* 20. *Lent by Mrs Eric Gill*

65 SEATED GIRL 1931 *Anhydrite stone. h.* 17½ *in. Illus. Read, Plate* 28*b. Lent by Eric C. Gregory Esq*

66 GIRL 1931 *Ancaster stone, h.* 29 *in. Illus. Read Plate* 29*a. Lent by the Whitechapel Art Gallery*

*67 HALF-FIGURE 1931 *Plate* 4. *Veined alabaster. h.* 12½ *in. Lent by Robert Birley Esq*

*68 MOTHER AND CHILD 1932 *Plaster. h.* 7 *in. Illus. Read, Plate* 66. *Lent by Mrs Hugh Harrison.* Plaster cast of a sculpture in concrete in the possession of Mr Ian L. Phillips. Dated 1930 in Read

*69 GIRL 1932 *Boxwood. h.* 12½ *in. Illus. Read, Plate* 78. *Lent by Mrs Barbara von Bethmann-Hollweg*

70 MOTHER AND CHILD 1932 *Plate* 1. *Green Hornton stone. h.* 35 *in. Lent by R. J. Sainsbury Esq*

71 COMPOSITION 1932 *Plate* 5. *Dark African wood. h.* 15½ *in. Lent by Sir Kenneth Clark*

GROUP III

The smooth transition from the style of Group I to that of Group II coincided with the sudden and unforeseen appearance of the far more abstract language of Group III. Its advent can only be attributed to the influence of Picasso. The first example of the type, a *Composition* in Hornton stone carved at the beginning of 1931 [Read, Plate 26c] bears a striking resemblance to a number of Picasso paintings, drawings and sculptures of 1927–29, while studies for it reveal a tentativeness which implies that an unfamiliar and borrowed idiom was being used. That Moore was familiar by the end of 1930 with the Picassos in question, at least in reproduction – he may even have met some at first hand on a visit to Paris – is proved by his possession of a copy of the Picasso number of *Documents* (Vol. II, No. 3, 1930) in which many of them are illustrated (and which Moore says he must have acquired at the time it appeared). In the second example of this new manner, No. 85, produced a few months later, the influence of Picasso had been better assimilated, while subsequent examples are more akin to the forms of Arp and Tanguy (*e.g.*, Nos. 87, 88) or seem a perfectly natural development from Group II (Nos. 84, 86). In general, the first phase of the Group III style is characterised by its evocations of strange sub-human creatures: this phase culminated in two related carvings in Corsehill stone – the *Figure* of 1934 (hitherto published with the date 1933) in the Dotrement collection [Plate 22] and the *Reclining Figure* of 1935 [Read, Plate 44]. The second phase, mainly concentrated on 1934, was that of multiple-figure compositions (*e.g.*, Nos. 89, 91), some of which [*e.g.*, Read, Plate 36*a*, 69*b*] bear a certain analogy with those produced by Giacometti around 1931. The third phase began in 1934 but really flowered in 1936–37. Here curvilinear forms made way for the austere planes of monoliths and 'square forms' (Nos. 90, 92, 93).

The works in this Group are the first to show the influence of natural objects on Moore's language. Thus a drawing like No. 72 is obviously developed from the studies and transformations of bones drawn the same year. Again, No. 89 is one of a series of sculptures which are simply meteoric stones modified, incised and polished. Even when the dependence on natural objects was less direct, it was their forms, at least as much as those of the human figure, that were at the back of Moore's mind when he made drawings 'as a means of generating ideas for sculpture'. A description of his method, published in 1937 ('I

sometimes begin a drawing with no preconceived problem to solve . . . and make lines, tones and shapes with no conscious aim . . .') shows that the ideas for the sculptures of the Group III type were engendered by automatism. This, of course, suggests an affinity with Surrealism (Moore joined the Surrealist movement in 1936; he lapsed about four years later). So far as his method is concerned, this affinity has persisted to some extent down to the present day.

Now, the basis of Surrealism is the idea of metamorphosis, whether this is rendered visible in an image which depicts a transformation, or implied by a form which evokes associations with two or more objects and thereby reveals the possibility of a transformation. The first type of metamorphosis can be found in Moore's work where a 'substitution' of the kind explained in regard to Part I has occurred. But this generally occurs only in Groups IV and V: in Group III, the metamorphosis is usually implied. Here it is as if memories of the human form and of natural objects had become so identified with one another in the artist's mind, that its imaginings inextricably interweave human and inanimate connotations (plus suggestions of reptiles and the like). So while some of these works have clearly used the human figure as a point of departure (*e.g.*, Nos. 85, 86, 88), and others are free fantasias (*e.g.*, Nos. 87, 91, 92), none of them has a single and unambiguous 'subject'. What they assert above all, when they are in stone (as four-fifths of them are, including all the main examples), is the fact of being stones, for the artist has used his study of pebbles to invest his sculptures with the illusion of being boulders shaped by wind and sea.

DRAWINGS

72 IDEAS FOR SCULPTURE 1932 *Pencil.* 12¾ × 10¼ *in. Signed:* Moore 1932. *Lent by the artist*

73 DRAWING FOR SCULPTURE 1933 *Pen and wash.* 15 × 11 *in. Signed:* Moore 33. *Lent by Geoffrey Grigson Esq*

74 IDEAS FOR SCULPTURE 1933 *Pen and wash.* 22 × 15 *in. Signed:* Moore 33. *Lent by the artist*

75 RECLINING FIGURE AND IDEAS FOR SCULPTURE 1933 *Pen and wash.* 21¾ × 15 *in. Lent by the artist.* A contemporaneous drawing including similar ideas is illustrated in Read (p. xxi) with the date 1937

76 MONOLITHS 1934 *Pencil, chalk and watercolour.* 10¾ × 7¼ *in. Signed:* Moore 34. *Lent by Mrs Irina Moore*

77 IDEAS FOR TWO-PIECE COMPOSITIONS 1934 *Chalk and watercolour.* 15 × 22 *in. Signed:* Moore 34. *Lent by the artist.* Includes studies for No. 91.

78 RECUMBENT FIGURES 1934 *Chalk, pen and wash.* 10¾ × 14¾ *in. Signed:* Moore 34. *Illus. Read, Plate 130a. Lent by Messrs. Roland, Browse and Delbanco*

79 DRAWING 1935 *Chalk, pen, wash and watercolour.* 15 × 22 *in. Signed:* Moore 35. *Illus. Read, Plate 124a; Grigson, Plate 16. Lent by Lady Norton.* Reproduced upside down in Grigson

80 PROJECTS FOR A SARCOPHAGUS 1936 *Chalk and wash.* 20¼ × 15¼ *in. Signed:* Moore 36. *Lent by the artist*

81 FIGURES IN A CAVE 1936 *Plate 39. Chalk and wash.* 15 × 22 *in. Signed:* Moore 36. *Lent by J. A. Paton Walker Esq*

82 IDEAS FOR STONE SCULPTURE 1937 *Pencil, chalk and watercolour.* 10¼ × 16¼ *in. Signed:* Moore 37. *Lent by Mrs Irina Moore*

83 DRAWING FOR STONE SCULPTURE 1937 *Plate 18. Chalk and watercolour.* 19 × 23¼ *in. Signed:* Moore 37. *Lent by Geoffrey Grigson Esq*

SCULPTURE

*84 FIGURE 1931 *Beech wood. h.* 9¼ *in. Illus. Read, Plate 76. Lent by Eric C. Gregory Esq*

85 COMPOSITION 1931 *Plate 20. Cumberland alabaster. l.* 16½ *in. Lent by Michael Ventris Esq*

*86 FIGURE 1932 *Lignum Vitæ. h.* 10 *in. Illus. Read, Plate 74. Lent by Mrs Fanny Wadsworth*

87 COMPOSITION 1932 *African wonderstone. h.* 17½ *in. Illus. Read, Plate 33a. Lent by Michael Ventris Esq*

88 COMPOSITION 1933 *Carved concrete. h.* 23 *in. Illus. Read, Plate 70. Lent by the British Council*

*89 TWO FORMS 1934 *Ironstone. h.* 7½ *in. Illus. Read, Plate 41a. Lent by R. H. M. Ody Esq*

*90 CARVING 1934 *African wonderstone. h.* 4 *in. Illus, Read, Plate 40. Lent by the artist*

91 TWO FORMS 1934 *Plate 24. Pynkado wood on oak base. l.* 21 *in. Lent by the Museum of Modern Art, New York (Gift of Sir Michael Sadler)*

92 SQUARE FORM 1936 *Plate 21. Brown Hornton stone. l.* 21 *in. Lent by the artist*

93 MOTHER AND CHILD 1936 *Plate 23. Green Hornton stone. h.* 45 *in. Lent by Roland Penrose Esq*

GROUP IV

This group shows the 'opening-out' of the reclining figure, the disruption of the volumes of the female body by holes, cavities and concavities. The use in modern sculpture of voids unjustified by natural appearances was introduced by Archipenko in 1912, Picasso in 1914, and Vantongerloo in 1917, since when it has become a commonplace. Its most frequent use, however, has been in sculpture conceived as a linear or planar construction in space – the non-figurative inventions of the Russian Constructivists, the forged iron 'drawings in space' of Picasso and Gonzales, the bronze '*transparents*' of Lipschitz. Moore, in contrast, has thought more in terms of tunnelling into solid forms, of mining rather than building. This is just as true of his metal sculptures, even though the actual technique is one of building up, as it is of his carvings. Hence his own phrase 'opened-out sculpture' describes his conception far better than 'open sculpture', which could serve to define the *transparents* of Lipschitz (though Lipschitz, like Picasso and Archipenko, has also created 'opened-out' sculpture).

Moore's preoccupation with admitting an ordered space into the form of an object has been inspired, on the formal level, partly by his notion that 'sculpture in air is possible, where the stone contains only the hole, which is the intended and considered form', partly by a desire to give form the kind of resilience and upward thrust possessed by an arch, partly by a desire to emphasise the three-dimensionality of a form by piercing it to 'connect one side to the other' and thereby reveal its thickness. As to the poetic value for him of the device, Moore speaks of 'the mystery of the hole – the mysterious fascination of caves in hillsides and cliffs'; but its deepest meaning, of course, lies in its sexual symbolism. It is worthy of note that, when discussing the formal value of holes, Moore considers the hole as an aperture piercing a form, but that as soon as he refers to its poetic value, he suddenly identifies the hole with the cavern.

Moore's first essays in the opening-out of form are to be found in certain drawings for sculpture of 1931, such as No. 57, and in a handful of sculptures of 1932, including Nos. 68, 86. Subsequently, it appeared in drawings and sculptures of the Group III type (*e.g.*, Nos. 75, 76, 91). But systematic exploitation of the idea was confined, until 1937 (see Group V) to the treatment of the reclining figure theme. Moore first attempted the opening-out of the reclining figure in 1931, in No. 106, and in such drawings as Nos. 94, 95. It will be observed that the drawings are more daring in their exploitation of the idea than is the contemporaneous sculpture, both in 1931 and again in 1933, when Moore realised No. 94 in carved reinforced concrete [Read, Plate 68] and made the drawing No. 96. This drawing foreshadows the lead reclining figures of 1938 and after – especially the one executed in 1940 [Plate 31]. It also hints at a fresh conception, parallel with that of opening-out – the separation of the reclining figure into a composition of about four discrete forms, an idea which Moore developed in a drawing of 1934 [Read, Plate 123] and realised the same year in a Cumberland alabaster carving [Plate 26]. The opening-out of the reclining figure was not fully achieved in sculpture until 1936, when Moore completed two large carvings in elm, of which No. 107 was one; its realisation in stone did not come about until 1938, in No. 109.

The long interval between the formulation of the idea of the opened-out reclining figure and its realisation in Moore's preferred material is largely explained by a practical consideration – namely, the danger, inherent in carving clean through a solid block, of depriving it of its structural strength. Consequently, he began with modelled sculpture (No. 106), and then progressed to carved reinforced concrete, which has the advantage over stone or wood of having an armature to strengthen it. When he finally attacked materials which have to sustain themselves, he used wood before stone because of its greater flexibility. Subsequently, Moore has opened-out metal, wood and stone reclining figures with uninhibited freedom. In his larger figures (the elm of 1939 [Plate 36], No. 113, and the larger version of No. 115), he has been preoccupied with the creation of a cave inside the length of the figure. In some of his small metal figures and in drawings for such figures (Nos. 100, 101, 102, 105, 112, 115), he has tended to reduce the figure to a bone-like structure which can no longer be regarded as a solid form pierced by holes (nor as its converse, a construction in space

but as a configuration of volumes and voids in which neither mass nor space is conceivable without the other. The application of this principle to a figure of or over life size has occurred in the larger version of No. 115.

It is significant that the opened-out reclining figure has made very infrequent appearances in Moore's sketch-books and drawings since 1942, when he executed most of the drawings [*e.g.*, Plate 17] on which his post-war reclining figures (including Nos. 112, 113) have been based. So although he has executed a number of works of the Group IV type since the war – including two or three of the most important – his sculptural thinking during the last decade has been far more concerned with the problems of Groups V and VII.

DRAWINGS

94 DRAWING FOR FIGURE IN METAL OR REINFORCED CONCRETE 1931 *Pen and wash.* 10⅛ × 15⅛ *in. Illus. Read, Plate* 118*a. Lent by H. J. Patterson Esq.* This is the definitive study for a sculpture (1933) in the possession of Washington University, St Louis, Missouri (Read, Plate 68)

95 RECLINING AND SEATED FIGURES 1931 *Wash and watercolour.* 22 × 15 in. *Signed:* Moore 31. *Lent by Paul Wengraf Esq*

96 RECLINING FIGURE 1933 *Plate* 30. *Chalk, pen, wash and watercolour.* 10⅛ × 14¾ *in. Signed:* Moore 33. *Lent by the artist*

97 IDEAS FOR METAL SCULPTURE 1933 *Pencil and wash.* 15 × 22 *in. Signed:* Moore 33. *Lent by Mrs Irina Moore*

98 DRAWING FOR SCULPTURE 1938 *Chalk, wash and body-colour.* 15 × 22 *in. Illus. Read, Plate* 144*a; Grigson, Plate* 5. *Lent by Eric C. Gregory Esq.* Dated 1937 in Grigson

99 RECLINING FIGURE 1938 *Chalk and watercolour.* 15 × 22 *in. Signed:* Moore 38. *Illus. Read, Plate* 145*a; Grigson, Plate* 22. *Lent by Sir Kenneth Clark*

100 IDEAS FOR RECLINING FIGURES 1939 *Chalk, pen and wash.* 11 × 15 *in. Signed:* Moore 39. *Lent by Mrs Irina Moore*

101 RECLINING FIGURES 1939 *Chalk, pen and watercolour.* 10 × 17 *in. Signed:* Moore 39. *Lent by Roger Senhouse Esq*

102 IDEAS FOR SCULPTURE IN METAL 1939 *Plate* 32 *Chalk, pen and watercolour.* 10 × 16¾ *in. Signed:* Moore 39. *Lent by Mrs Benjamin Watson, New York*

103 STUDY FOR RECLINING FIGURE IN WOOD 1940 *Chalk, pen and watercolour.* 7⅛ × 10¾ *in. Signed:* Moore 40. *Illus. Read, Plate* 159*; Grigson, Plate* 31. *Lent by Sir Kenneth Clark*

104 RECLINING FIGURES 1944 *Chalk, pen and watercolour.* 16⅛ × 22 *in. Signed:* Moore 44. *Illus. Read, Plate* 237. *Lent by Z. Ascher Esq.* The right-hand figure in the second row is connected with No. 163

105 RECLINING FIGURES: IDEAS FOR METAL SCULPTURE 1948 *Chalk, pen and watercolour.* 15 × 22 *in. Signed:* Moore 48. *Illus. Read, Plate* 253*a. Lent by Mylo Cripps Esq*

SCULPTURE

106 RECLINING FIGURE 1931 *Lead. l.* 17 *in. Illus. Read, Plate* 100. *Lent by Mr and Mrs Frederick Zimmerman, New York*

107 RECLINING FIGURE 1935–36 *Plate* 34. *Elm wood. l.* 42 *in. Lent by the Wakefield City Art Gallery.* Dated 1936 in Read

108 RECLINING FIGURE 1938 *Plate* 33. *Lead. l.* 13 *in. Lent by the Museum of Modern Art, New York (Purchase Fund).* An edition of three bronzes has been cast

109 RECUMBENT FIGURE 1938 *Plate* 35. *Hornton stone. l.* 55 *in. Lent by the Tate Gallery*

*110 RECLINING FIGURE 1939 *Lead. l.* 11¾ *in. Illus. Read, Plate* 102*a. Lent by the Victoria and Albert Museum.* An edition of two bronzes has been cast

*111 RECLINING FIGURE 1939 *Lead. l.* 10 *in. Illus. Read, Plate* 103*a. Lent by Sir Kenneth Clark*

112 RECLINING FIGURE 1945 *Bronze. l.* 16 *in. Illus. Read, Plate* 106*g. Lent by R. J. Sainsbury Esq.* An edition of seven bronzes has been cast

*113 RECLINING FIGURE 1945–46 *Plates* 37, 38. *Elm wood. l.* 75 *in. Lent by Mr Curt Valentin, New York*

*114 RECLINING FIGURE 1946 *Bronze. l.* 7 *in. Illus. Read, Plate* 106*i. Lent by Philip Silvester Esq.* An edition of ten bronzes has been cast

115 RECLINING FIGURE 1950 *Plate* 41. *Bronze. l.* 17 *in. Lent by the artist.* An edition of seven bronzes will be cast. A large version was executed in 1950–51 as an Arts Council commission

GROUP V

The works in this group show the opening-out of form extended beyond the domain of the reclining figure. They can be divided into four main categories.

The first category opens out compositions of the type of Group III. The voids expand, eating away the masses, and structures such as Nos. 129, 117 are the result. As in Group III, each work evokes a plurality of associations and may or may not have had the human figure as its point of departure.

The stringed figures are a sub-division of this category (of which they constitute by far the largest part). The initial inspiration for them was derived from certain mathematical models in the Science Museum which had impressed Moore in his student days. The function of the string or wire is three-fold. It contrasts, in its tautness, with the curvilinear contours of the mass. It establishes a barrier between the space enclosed by the sculpture's mass and the space which surrounds the sculpture – only, a barrier which, being a cage and not a wall, can contain the space on its open side while allowing it to remain visible. Above all, the string provokes movement of the spectator's eye along its length and thereby increases his awareness of the space within the sculpture – especially when, as in No. 126, one set of strings can be seen through another, so creating a counterpoint of movement which brings to life the space around and within which the strings operate.

The second category of this group consists of sculptures and studies for sculpture in which one form is enclosed within another in such a way that the interior form is partly visible through openings in the exterior form. Sometimes it is a whole human figure, reclining or seated, or, most frequently, standing, that is interpreted in this way (though not, in sculpture, until 1950); sometimes it is a head, which is transformed into a helmet containing a form which may be reminiscent of facial features (No. 132), may represent a human figure (No. 131), or may not represent anything (the study in the bottom right-hand corner of No. 118).

Writing of Picasso's *Absinthe Glass*, Kahnweiler has said that it 'opens out the object in order to display its exterior and interior simultaneously'. In Moore's opened-out reclining figures, this aim played a very subsidiary role (it is involved in Nos. 108, 110, 111, 112, where the front and sides of the thorax, except for the breasts, are cut away to render visible the internal form of the back). But it is clearly the mainspring of the works in this category of Group V, even though it is realised in a more fantastic manner than Picasso had in mind.

The third category of Group V consists of standing figures opened out in much the same fashion as the reclining figures in Group IV. Its main example, No. 134, is the fullest realisation so far of Moore's desire (mentioned in connection with the later reclining figures) to create opened-out sculpture which is neither a mass pierced by voids nor a linear structure in space. Another notable feature is the treatment of the head. The divided head of certain earlier works, such as Nos. 108, 167, is now developed into two distinct heads between which there exists a marked dramatic tension.

The fourth category is represented by a single work, No. 133. This is one of a series of recent heads or busts in open-work bronze, fabricated by the 'lost wax' process. The cage-like conception was inspired by a small Benin bronze (representing a tiger mauling a man) which Moore acquired about 1947. At the same time, it is essentially a development of the stringed figure, inasmuch as it serves to enclose a space yet leave it visible. Its essential purpose, for Moore, is that it enables the spectator to perceive the precise volume of the head by permitting him to see through it to the other side.

DRAWINGS

116 IDEAS FOR METAL SCULPTURE 1937 *Chalk, pen and watercolour.* 15½ × 22 *in. Signed:* Moore 37. *Lent by Mrs Irina Moore*

117 IDEAS FOR SCULPTURE IN A SETTING 1938 *Chalk, pen, watercolour and wash.* 15 × 22 *in. Signed:* Moore 38. *Lent by Lady Norton*

118 SCULPTURAL OBJECT IN LANDSCAPE 1939 *Plate 40. Chalk, pen and watercolour.* 15 × 22 *in. Signed:* Moore 39. *Lent by R. J. Sainsbury Esq*

119 HEADS: STUDIES FOR METAL SCULPTURE 1939 *Chalk and watercolour.* 7 × 10 *in. Signed:* Moore 39. *Illus. Read, Plate 149a. Lent by Sir Kenneth Clark.* Includes a study for No. 131 and is connected with No. 132

120 TWO WOMEN: DRAWING FOR SCULPTURE COMBINING WOOD AND METAL 1939. *Chalk and watercolour.* 17½ × 15 *in. Signed:* Moore 39. *Illus. Read, Plate 148b; Grigson, Plate 18. Lent by Sir Kenneth Clark*

121 FIGURES IN A SETTING 1939 *Chalk, pen and watercolour.* 11 × 15 *in. Signed:* Moore. *Illus. Read, Plate 151a. Lent by Eric C. Gregory Esq*

122 DRAWING FOR WOOD SCULPTURE 1947 *Chalk, pen and watercolour.* 11½ × 9½ *in. Illus. Read, Plate 254a. Lent by the artist*

123 DRAWING FOR METAL SCULPTURES WITH INTERIOR AND EXTERIOR FORMS 1948 *Chalk and watercolour.* 22½ × 22½ *in. Signed:* Moore 48. *Illus. Read, Plate 253b. Lent by William D. Hutchinson Esq.* Includes studies for works in progress

SCULPTURES

124 STRINGED RELIEF 1937 *Beech wood and string. h.* 19½ *in. Illus. Read, Plate 90a. Lent by J. C. Pritchard Esq*

125 STRINGED FIGURE NO. 1 1937 *Cherry wood and string. h.* 20 *in. Illus. Read, Plate 90b. Lent by Mrs Irina Moore*

126 BIRD BASKET 1939 *Plate 25. Lignum Vitæ and string. l.* 16½ *in. Lent by Mrs Irina Moore*

*127 STRINGED FIGURE 1939 *Lead and wire. l.* 10 *in. Illus. Read, Plate 92e. Lent by Mrs G. Lampard*

*128 STRINGED BALL 1939 *Bronze and string. h.* 3½ *in. Lent by the artist*

*129 THREE POINTS 1940 *Lead. l.* 7½ *in. Illus. Read, Plate 103b. Lent by Mr and Mrs Alan Best*

*130 THE BRIDE 1940 *Lead and wire. h.* 9½ *in. Illus. Read, Plate 95. Lent by the Museum of Modern Art, New York (acquired through the Lillie P. Bliss Bequest)*

131 HELMET NO. 1 1940 *Bronze. h.* 11½ *in. Illus. Read, Plates 105a–106. Lent by the artist.* Cast of a lead sculpture in the possession of Mr Roland Penrose. An additional cast of the interior figure has also been made

132 HELMET NO. 3 1950 *Plate 42. Lead. h.* 13½ *in. Lent by Webster Plass Esq*

133 OPEN-WORK HEAD 1950 *Plate 43. Bronze. h.* 16 *in. Lent by the Contemporary Art Society*

134 STANDING FIGURE 1950 *Plate 44. Plaster. h.* 87 in. *Lent by the artist.* An edition of three bronzes has been cast. One of these is included in the London County Council's Exhibition of Open-air Sculpture in Battersea Park.

*135 STANDING FIGURE 1950 *Terracotta. h.* 10½ *in. Lent by the artist*

GROUP VI

This group consists of drawings done for drawing's sake between the summer of 1940 and the end of 1942, when war-time circumstances made it impossible for Moore to make sculptures. All except Nos. 136, 137, 146, 147, were made in his capacity of Official War Artist.

It is widely supposed that the surprising transition from the opened-out idiom of the drawings for sculpture of 1940 (*e.g.*, Nos. 103, 121) to the naturalistic, monumental idiom, with its emphasis on closed forms, of the Shelter drawings was the result of Moore's encounter with the Tube Shelters. In fact, No. 136 and other drawings like it [Plate 8], were executed a fortnight before Moore's first visit to the Underground. Certainly, this series was strangely prophetic of what Moore was to find in the Shelters. Yet there is no need to infer a kind of precognition, because No. 148, which is dated 1938, anticipates perfectly the drawings of 1940–42. It is therefore certain that Moore would have produced drawings in this style without the stimulus of the Shelters.

After his term as a War Artist ended, Moore went on to make a number of imaginative drawings of figures, usually in settings, indoor or outdoor, which are pictures in their own right (No. 147). But by the end of 1942, he had reverted to making drawings for sculpture.

DRAWINGS

136 TWO SEATED WOMEN 1940 *Chalk, pen and watercolour.* 7 × 10½ *in. Signed:* Moore 40. *Illus. Read, Plate 169b. Lent by the Tate Gallery*

137 THREE WOMEN WITH A CHILD 1940 *Chalk and watercolour.* 7 × 10 *in. Signed:* Moore 40. *Illus. Read, Plate 166b; Grigson, Plate 26. Lent by Mrs Valentine Dobrée*

*138 SHELTER SCENE: TWO SEATED FIGURES 1941 *Chalk, pen and watercolour.* 17 × 20½ *in. Signed:* Moore 41. *Illus. Read, Plate 179. Lent by the Leeds City Art Gallery*

139 SHADOWY SHELTER 1940 *Chalk, pen, wash and watercolour.* 10½ × 17½ *in. Signed:* Moore 40. *Illus. Read, Plate 172a. Lent by the Graves Art Gallery, Sheffield.* Dated 1941 in Read

140 TILBURY SHELTER 1941 *Chalk, pen and watercolour.* 16¾ × 15 *in. Signed:* Moore 41. *Illus. Read, Plate* 183. *Lent by the Tate Gallery*

141 SLEEPING SHELTERERS 1941 *Chalk, pen and watercolour.* 13¼ × 20¾ *in. Lent by R. J. Sainsbury Esq*

142 STUDY FOR THE PINK AND GREEN SLEEPERS 1941 *Chalk, pen and watercolour.* 15 × 21½ *in. Signed:* Moore 41. *Lent by Dr H. M. Roland.* This study for No. 143 is an intermediary between the Shelter Sketch-Book and the definitive drawing. Such studies were made in only a few cases

143 PINK AND GREEN SLEEPERS 1941 *Plate* 7. *Chalk, pen and watercolour.* 16 × 22 *in. Signed:* Moore 41. *Lent by the Tate Gallery*

144 FOUR GREY SLEEPERS 1941 *Chalk, pen and wash.* 17 × 20 *in. Signed:* Moore 41. *Illus. Read, Plate* 193; *Grigson, Plate* 32. *Lent by the Wakefield City Art Gallery*

145 AT THE COAL FACE 1942 *Chalk, pen, wash and watercolour.* 13 × 22 *in. Signed:* Moore 42. *Illus. Read, Plate* 202*a*. *Lent by the Whitworth Art Gallery, Manchester*

146 PIT BOYS AT PITHEAD 1942 *Chalk, pen and watercolour.* 13¼ × 21¼ *in. Signed:* Moore 42. *Illus. Read, Plate* 207*b*. *Lent by the Wakefield City Art Gallery*

147 CROWD LOOKING AT A TIED-UP OBJECT 1942 *Chalk, pen, wash and watercolour.* 17 × 22 *in. Signed:* Moore 42. *Illus. Read, Plate* 219. *Lent by Sir Kenneth Clark*

GROUP VII

The naturalistic idiom of Group VII differs from that of Group II in that it retains no obvious traces of Precolumbian influence, but is inspired by Masaccio and by the Michelangelo of the cartoon in the British Museum. It is generally believed that this style was first manifested in a sculptural conception when Moore made his first drawings for the *Northampton Madonna* [Plate 11] in 1943. This is disproved by the drawing of 1938 mentioned above, No. 148, a project for reliefs which Moore had been invited to carve for the exterior of Senate House, London. Although Moore declined this commission because he felt the time was not yet ripe for such an undertaking (and because he had other preoccupations), his project reveals the idiom of the *Madonna* at a stage not far short of maturity.

It was in working on the *Northampton Madonna* that Moore for the first time made a series of maquettes (including Nos. 155–7) from which one was chosen as a model for the large-scale work. Since that time he has adhered to this practice. The Madonna maquettes were likewise the first to be cast in metal and offered for sale. The bronze or lead casts which now exist of maquettes of earlier works have all been made in the last three or four years.

The *Dartington Memorial* [Read, Plate 56l], for which the two maquettes are shown (Nos. 163, 164) and most of the Family Group maquettes, of which five are shown (Nos. 158–62) are in a style identical with that of the *Northampton Madonna*. The sculptures executed since the completion of the *Dartington Memorial* in 1946 are, with the exceptions of the *Claydon Madonna* (1947–49) and the *British Film Academy Award* (1949), less naturalistic. Nos. 166, 167, 168, were based on the least naturalistic of the Family maquettes of 1944–45, while the life-size No. 169 is a modified enlargement of No. 167. Nevertheless, these must all be included in Group VII, as must the *Three Standing Figures* of 1947–48 in Battersea Park [Read, Plate 56p], (for which the initial drawing (No. 149) and the maquette (No. 165), are shown, and the Hornton stone *Reclining Figure* of 1947–49 in the collection of Mr R. Sturgis Ingersoll (illus. in the catalogue of the Henry Moore exhibition at the Buchholz Gallery, New York, March 1951, in which it is listed incorrectly as to both date and material). They belong to Group VII because they are distorted or stylised only in certain details. Their total effect is more or less naturalistic, both because their general proportions are constrained by objectivity and because they respect the epidermis of the human figure by presenting an unbroken surface. No. 166 provides an exception to this latter principle, inasmuch as the chests of both parents have been pierced by holes; and so, to a lesser extent, does No. 167, because of the father's divided head. Here again, however, these radical alterations of appearances have been applied only to certain details: Moore has simply attempted to combine the principles of opened-out sculpture with a conception which is fundamentally naturalistic.

Elsewhere in these recent works Moore has essayed a marriage of these contradictory idioms in a different way – not by combination but by incorporation. By means of such devices as hollowing out the bodies of the parents in Nos. 167 and 169, he has admitted more space between the figures than would exist in reality – he has made use of the void; only, instead of introducing voids where there are none in nature, he has exaggerated existing voids, thereby giving an objective justification to his perennial use of spaces enclosed by masses.

DRAWINGS

148 PROJECT FOR RELIEF SCULPTURES 1938 *Plate 10. Chalk, pen and wash.* 14¾ × 10½ *in. Signed:* Moore 38. *Lent by Sir Philip Hendy.* Studies for a proposed commission for reliefs on the walls of Senate House (University of London)

149 GROUP OF DRAPED STANDING FIGURES 1942 *Pencil, chalk, pen and wash.* 15⅛ × 22¼ *in. Signed:* Moore 42. *Illus. Read, Plate 221b. Lent by the Art Institute of Chicago.* Includes initial studies for two of the *Three Standing Figures* in Battersea Park. Cf. No. 165

150 FAMILY GROUP 1944 *Chalk, pen and watercolour.* 21⅛ × 15¼ *in. Signed:* Moore 44. *Lent by Philip James Esq*

151 THREE SEATED FIGURES 1944 *Chalk, pen and watercolour.* 10¾ × 21¼ *in. Signed:* Moore 44. *Illus. Read, Plate 233. Lent by Mrs Irina Moore*

152 DRAPED STANDING FIGURES IN RED 1944 *Chalk, pen and watercolour.* 15 × 12¾ *in. Signed:* Moore 44. *Illus. Read, Plate 240b. Lent by the Hon Lady Cochrane*

153 TWO WOMEN BATHING A BABY 1946 *Chalk, pen and watercolour.* 7 × 10 *in. Signed:* Moore *Illus. Read, Plate 238b. Lent by Mrs Catherine Walston*

154 RECLINING FIGURES: IDEAS FOR STONE SCULPTURE 1948 *Chalk, pen and watercolour.* 11½ × 9¾ *in. Illus. Read, Plate 256. Lent by the artist*

SCULPTURES

155 MADONNA AND CHILD: MAQUETTE FOR A SCULPTURE IN STONE 1943 *Plate 11. Terracotta. h.* 6½ *in. Lent by the artist.* An edition of eight bronzes has been cast. This and the other studies on the same theme were projects for a work commissioned by the Rev. Walter Hussey to be placed in St Matthew's Church, Northampton. This maquette served as the model for the *Northampton Madonna*, 1943–44 (Donor: Canon J. Rowden Hussey)

156 MADONNA AND CHILD: MAQUETTE FOR A SCULPTURE IN STONE 1943 *Terracotta. h.* 6½ *in. Lent by the artist.* An edition of seven bronzes has been cast

157 MADONNA AND CHILD: MAQUETTE FOR A SCULPTURE IN STONE 1943 *Terracotta. h.* 7 *in. Illus. Burlington Magazine, Vol. XC, p.* 191 (*July* 1948). *Lent by Sir Kenneth Clark.* An edition of eight bronzes has been cast. This became the model for the *Claydon Madonna*, 1947–49, commissioned by the donor, Sir Jasper Ridley, for St. Peter's Church, Claydon, Suffolk.

158 FAMILY GROUP: MAQUETTE FOR A SCULPTURE IN STONE 1944 *Plate 13. Terracotta. h.* 5½ *in. Lent by the artist.* An edition of seven bronzes has been cast. This and the other studies on the same theme were projects for a work intended for Impington Village College, Cambridgeshire

159 FAMILY GROUP: MAQUETTE FOR A SCULPTURE IN STONE 1944 *Terracotta. h.* 6½ *in. Lent by the artist*

160 FAMILY GROUP: MAQUETTE FOR A SCULPTURE IN STONE 1944 *Terracotta. h.* 6 *in. Illus. Read, Plate 70i. Lent by the artist.* An edition of seven bronzes has been cast

161 FAMILY GROUP: MAQUETTE FOR A SCULPTURE IN BRONZE 1945 *Terracotta. h.* 7½ *in. Illus. Read, Plate 106f. Lent by the artist.* An edition of seven bronzes has been cast

162 TWO SEATED WOMEN AND A CHILD: MAQUETTE FOR A SCULPTURE IN BRONZE 1945 *Terracotta. h.* 6¾ *in. Illus. Read, Plate 106d. Lent by the artist.* An edition of seven bronzes has been cast

163 RECLINING FIGURE: MAQUETTE FOR A SCULPTURE IN STONE 1945 *Plate 12a. Terracotta. l.* 5½ *in. Lent by the artist.* An edition of seven bronzes has been cast. This and the other study on the same theme were projects for a commissioned work to be placed in the grounds of Dartington Hall, South Devon, as a memorial to the late Christopher Martin. This maquette served as a model for the *Memorial Figure*, 1945–46

164 RECLINING FIGURE: MAQUETTE FOR A SCULPTURE IN STONE 1945 *Plate 12b. Terracotta. l.* 7 *in. Lent by the artist.* An edition of seven bronzes has been cast

165 THREE STANDING FIGURES: MAQUETTE FOR A SCULPTURE IN STONE 1945 *Plate* 16. *Plaster. h.* 8¼ *in. Lent by the artist.* Cast of the clay model for the *Three Standing Figures*, 1947–48, in Battersea Park, London (presented to the L.C.C. by the Contemporary Art Society). An edition of seven bronzes has been cast from another plaster cast in which the relative positions of the figures had inadvertently been altered from those of the maquette to correspond with those of the stone statues, which are slightly different

166 FAMILY GROUP 1946 *Terracotta. h.* 17¼ *in. Illus. Read, Plate* 70*r. Lent by Denis Nahum Esq* An edition of three bronzes has been cast

167 FAMILY GROUP 1946 *Bronze. h.* 10 *in. Illus. Read, Plate* 106*b. Lent by Mrs Irina Moore.* An edition of ten bronzes has been cast

168 FAMILY GROUP 1947 *Bronze. h.* 16 *in. Illus. Read, Plate* 106*j. Lent by the British Council*

169 FAMILY GROUP 1949 *Plates* 14, 15. *Bronze. h.* 60 *in. Lent by the Tate Gallery.* This work, a larger and modified version of No. 167, was commissioned for Barclay School, Stevenage. An edition of four bronzes has been cast. The other two are in the possession of the Museum of Modern Art, New York, and of Mr Nelson D. Rockefeller. The original plaster (*Plate* 15) is in the possession of the artist

I. MOTHER AND CHILD, 1932. Height 36". Catalogue No. 70

3. MOTHER AND CHILD, 1931. Height 18". Catalogue No. 63

2. (*Left*) MOTHER AND CHILD, 1925. Height 22¾". Catalogue No. 43

5. COMPOSITION, 1932. Height 15". Catalogue No. 71

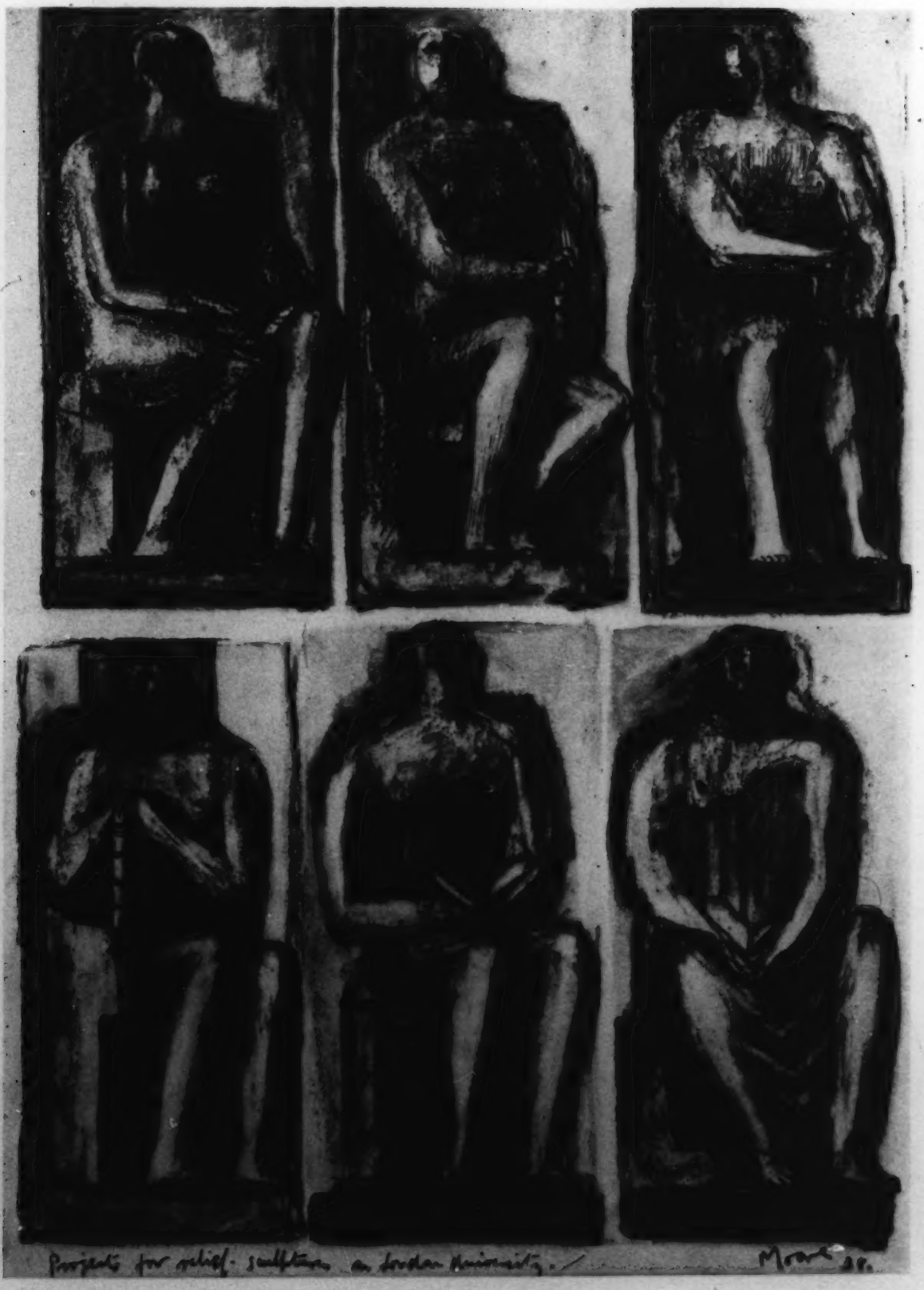
4. (*Left*) HALF-FIGURE, 1931. Height 12". Catalogue No. 67

6. WOMAN IN AN ARMCHAIR (*Drawing from Life*), 1930. 16 × 13¼". Catalogue No. 6

7. PINK AND GREEN SLEEPERS, 1941. 16 × 22". Catalogue No. 143

8. TWO SEATED WOMEN, 1940. 11 × 15". (*Not in Exhibition*) *Collection of Sir Kenneth Clark*

9. DRAPED STANDING FIGURES, 1931. 10 × 12½". Catalogue No. 56



10. PROJECT FOR RELIEF SCULPTURES, 1938. 14¾ × 10½". Catalogue No. 148

11. MADONNA AND CHILD, 1943–44. Height 59". Not in Exhibition *In St. Matthew's Church, Northampton*

A

B

12. RECLINING FIGURE (*Maquette for a sculpture in stone*), 1945

A Length 5½"
Catalogue No. 163

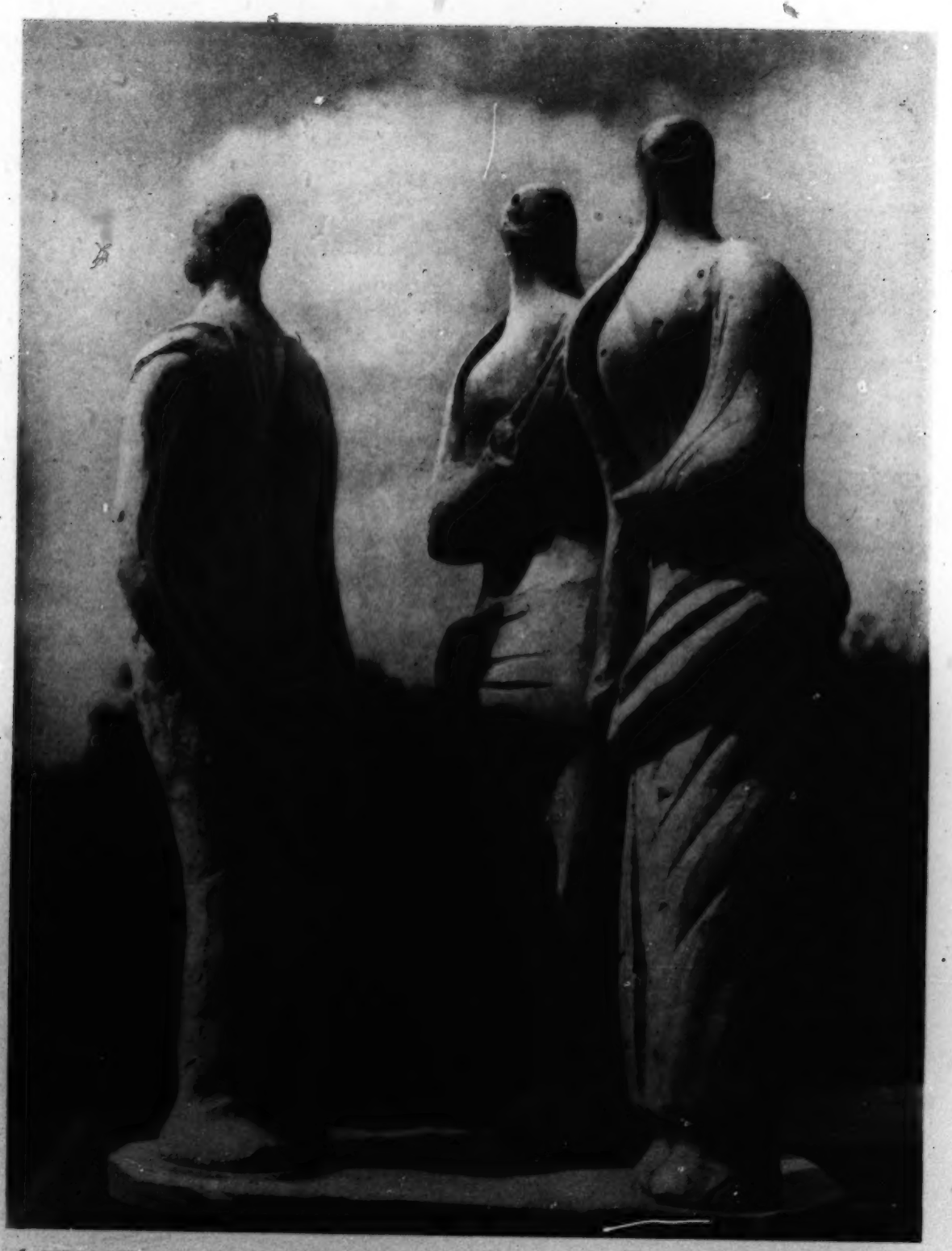
B Length 7"
Catalogue No. 164

13. FAMILY GROUP (*Maquette for a sculpture in stone*), 1944. Height 5¼". Catalogue No. 158

14. FAMILY GROUP, 1949. Height 5'. (*Detail.*) Catalogue No. 169

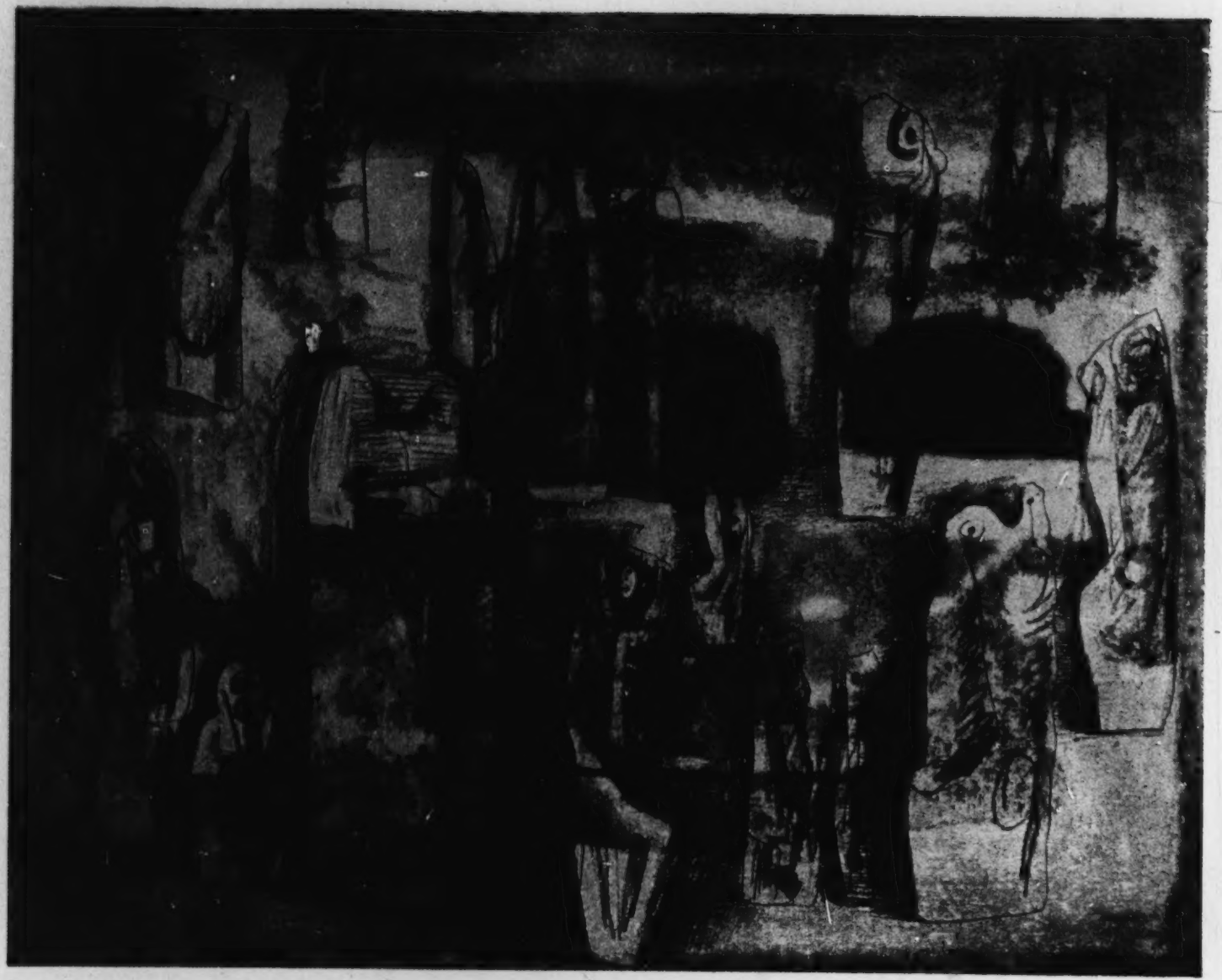
15. FAMILY GROUP, 1949. (*Original plaster for No.* 169.) Not in exhibition

Collection of the artist

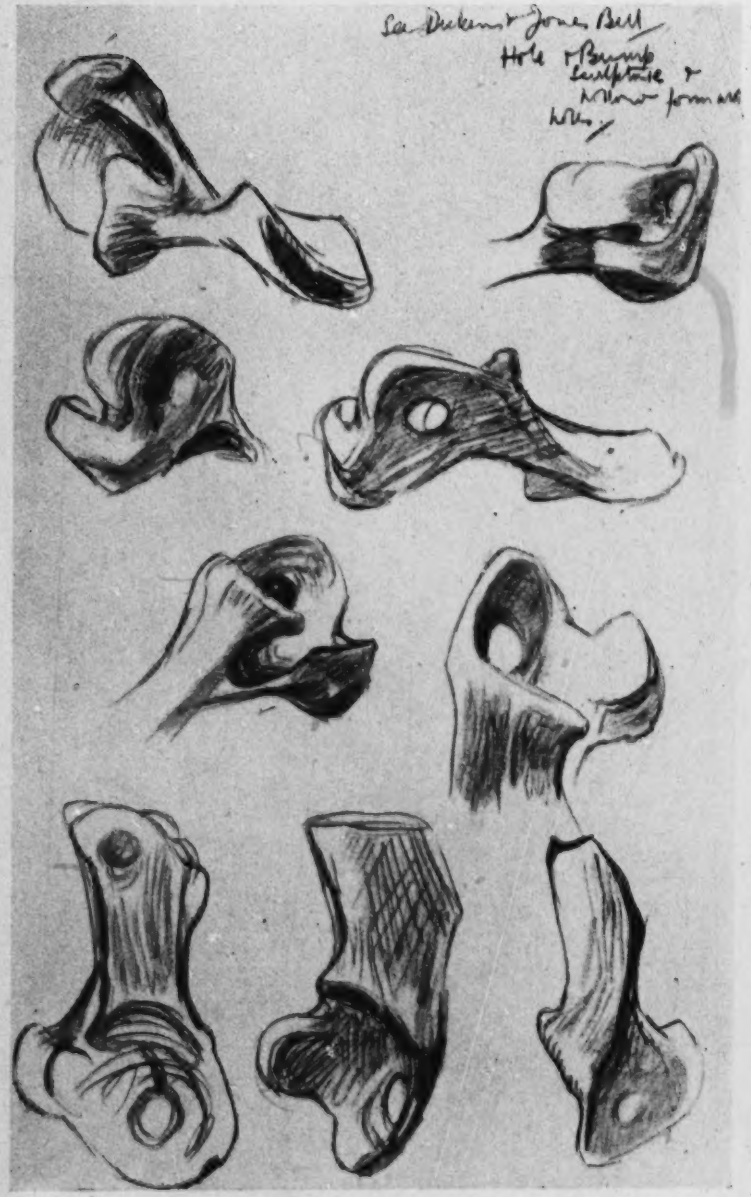


16. THREE STANDING FIGURES (*Maquette for a sculpture in stone*), 1945. Height 8¼". Catalogue No. 165

17. PROJECT FOR SCULPTURE, 1942. 9×7". *(Not in Exhibition) Present owner unknown*



18. DRAWING FOR STONE SCULPTURE, 1937. 16 · 22". Catalogue No. 83



19 (A). STUDIES OF BONES, 1932. 10¾ × 7¼". Catalogue No. 19

(B). STUDIES AND TRANSFORMATIONS OF BONES, 1932. 12¾ × 10¼". Catalogue No. 21

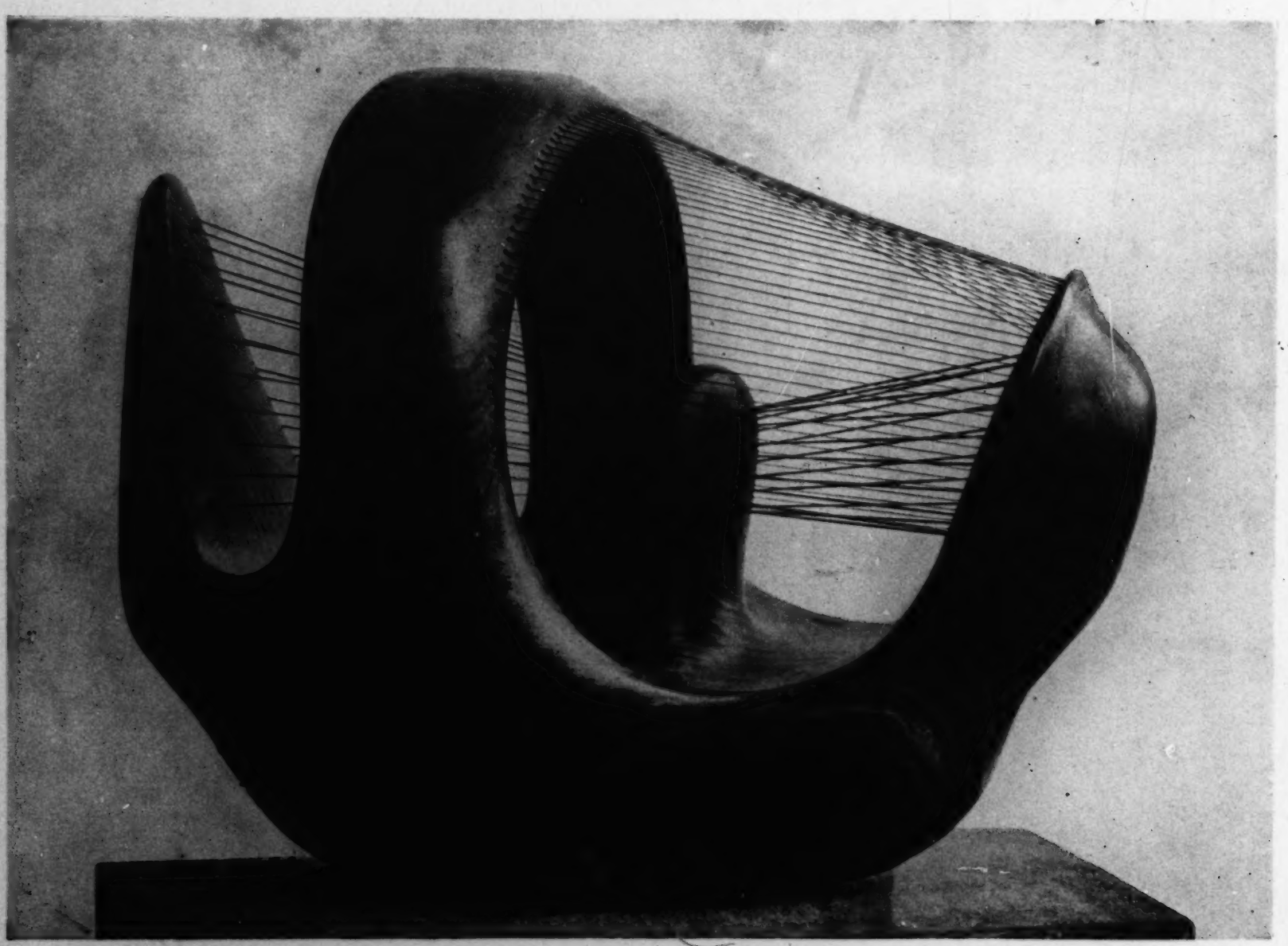
20. COMPOSITION, 1931. Length 16¼". Catalogue No. 85

21. SQUARE FORM, 1936. Length 21". Catalogue No. 92

22. FIGURE, 1934. Height 30". *(Not in Exhibition)* *Collection of M. Dotremont*

23. MOTHER AND CHILD, 1936. Height 45". Catalogue No. 93

24. TWO FORMS, 1934. Length 21". Catalogue No. 91 (*Two views*)

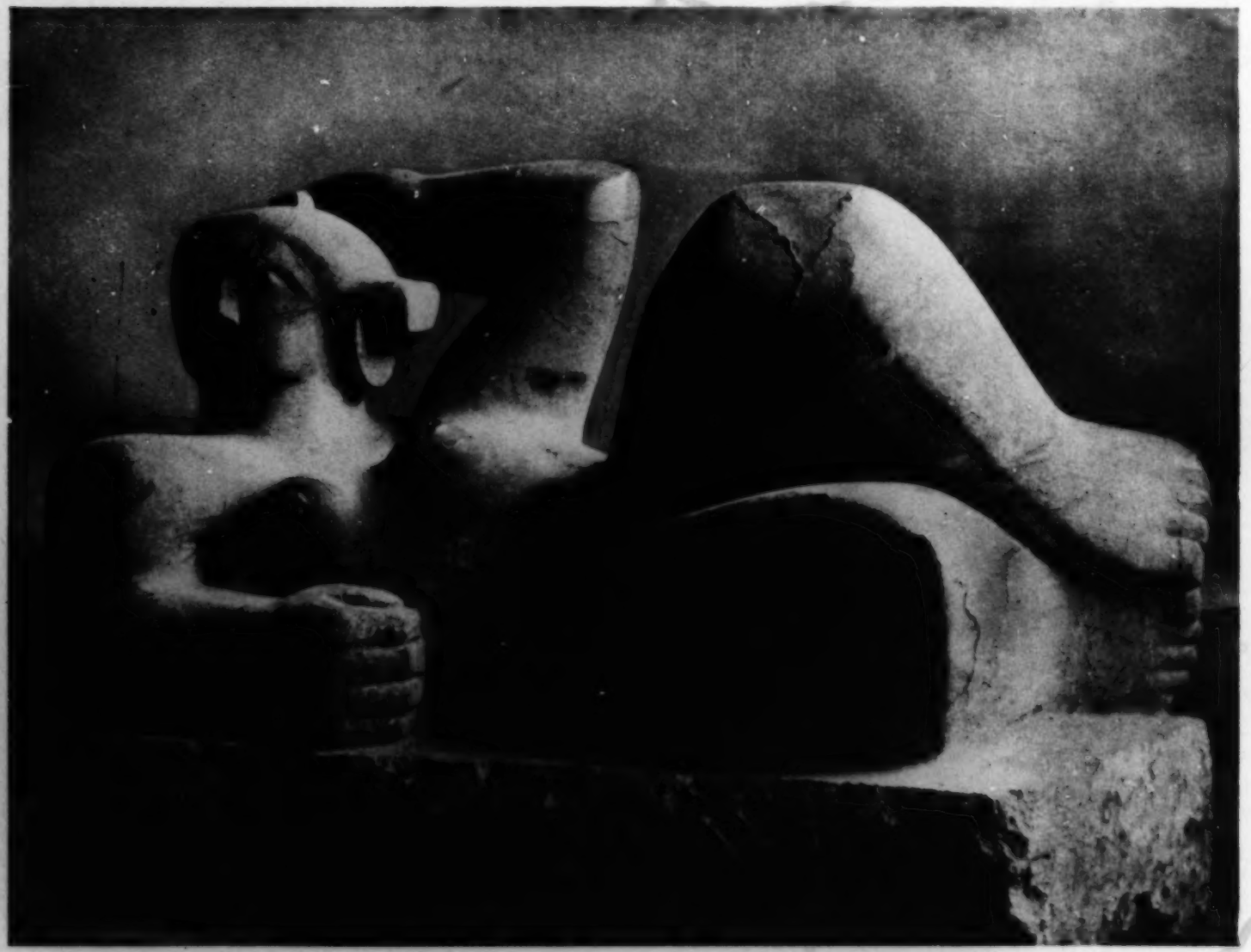


25. BIRD BASKET, 1939. Height 16½". Catalogue No. 126

26. FOUR-PIECE COMPOSITION (RECLINING FIGURE), 1934. Length 17¼". (*Not in Exhibition*) *Collection of Miss Lois Orswell*

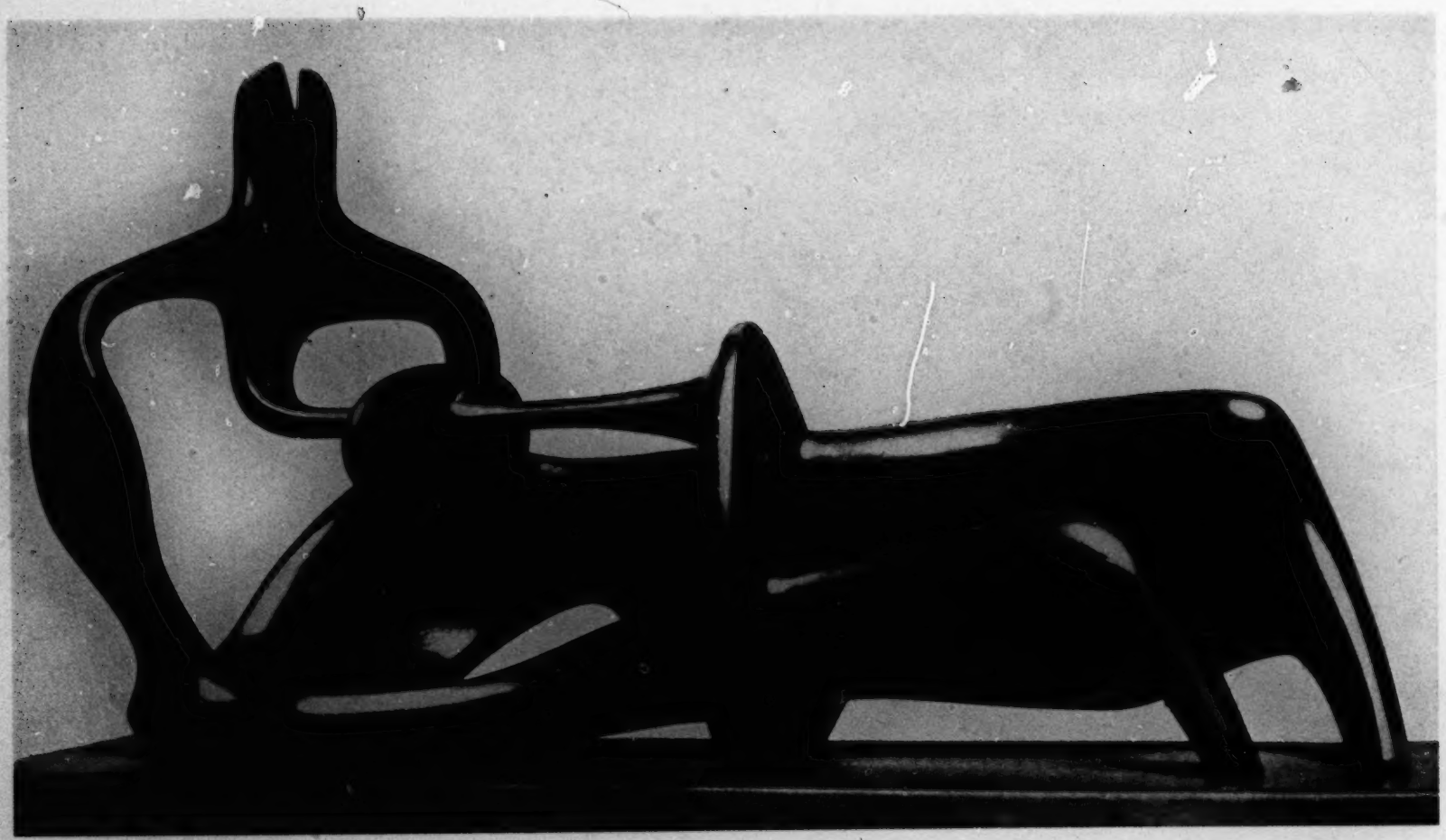
27. RECLINING FIGURE, 1929. Length 18½". Catalogue No. 52

28. RECLINING WOMAN, 1926. Length 16". (*Destroyed*)



29. RECLINING FIGURE, 1929. Length 32". Catalogue No. 53

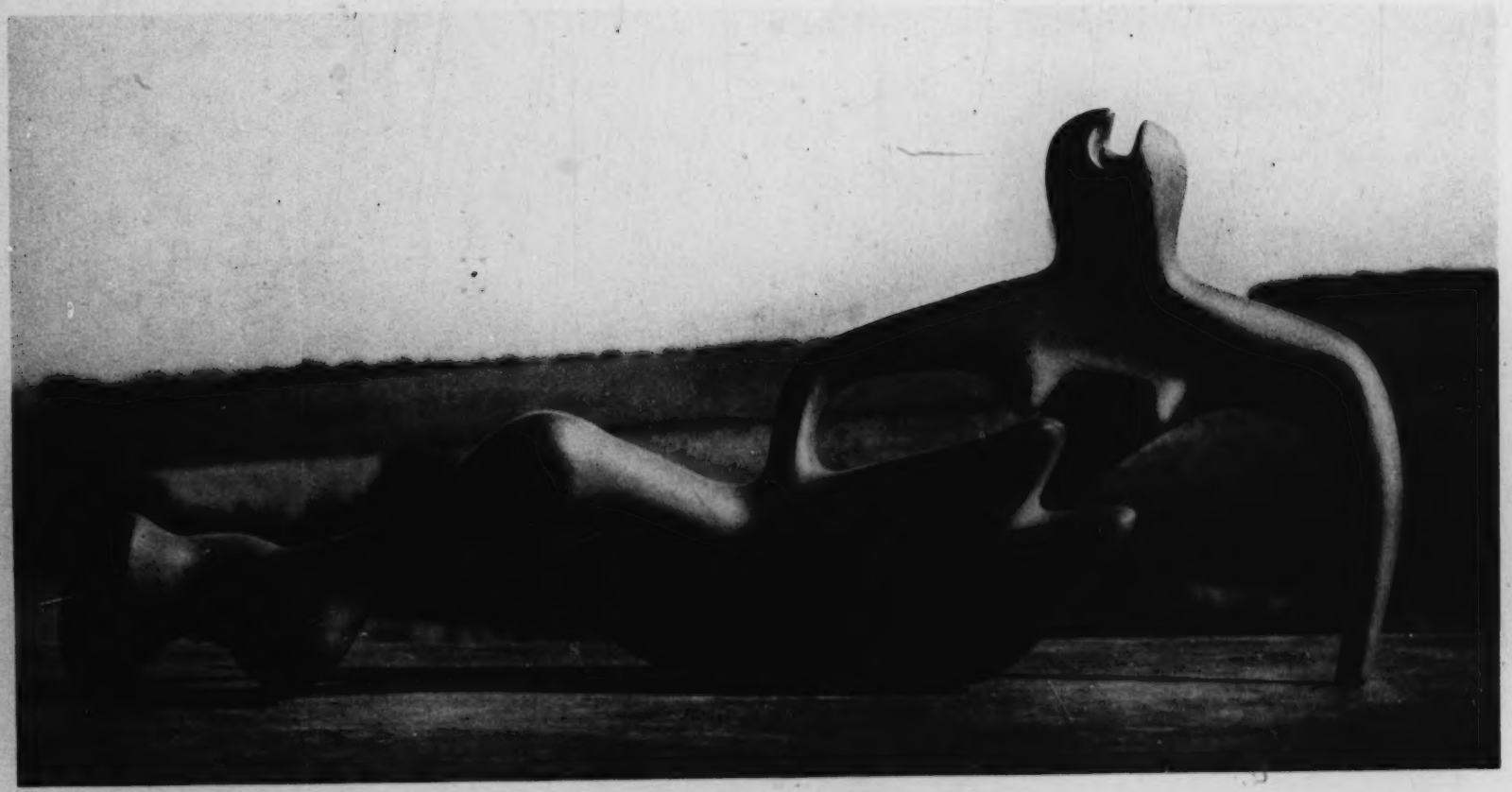
30. RECLINING FIGURE, 1933. 10¾ × 14¼". Catalogue No. 96



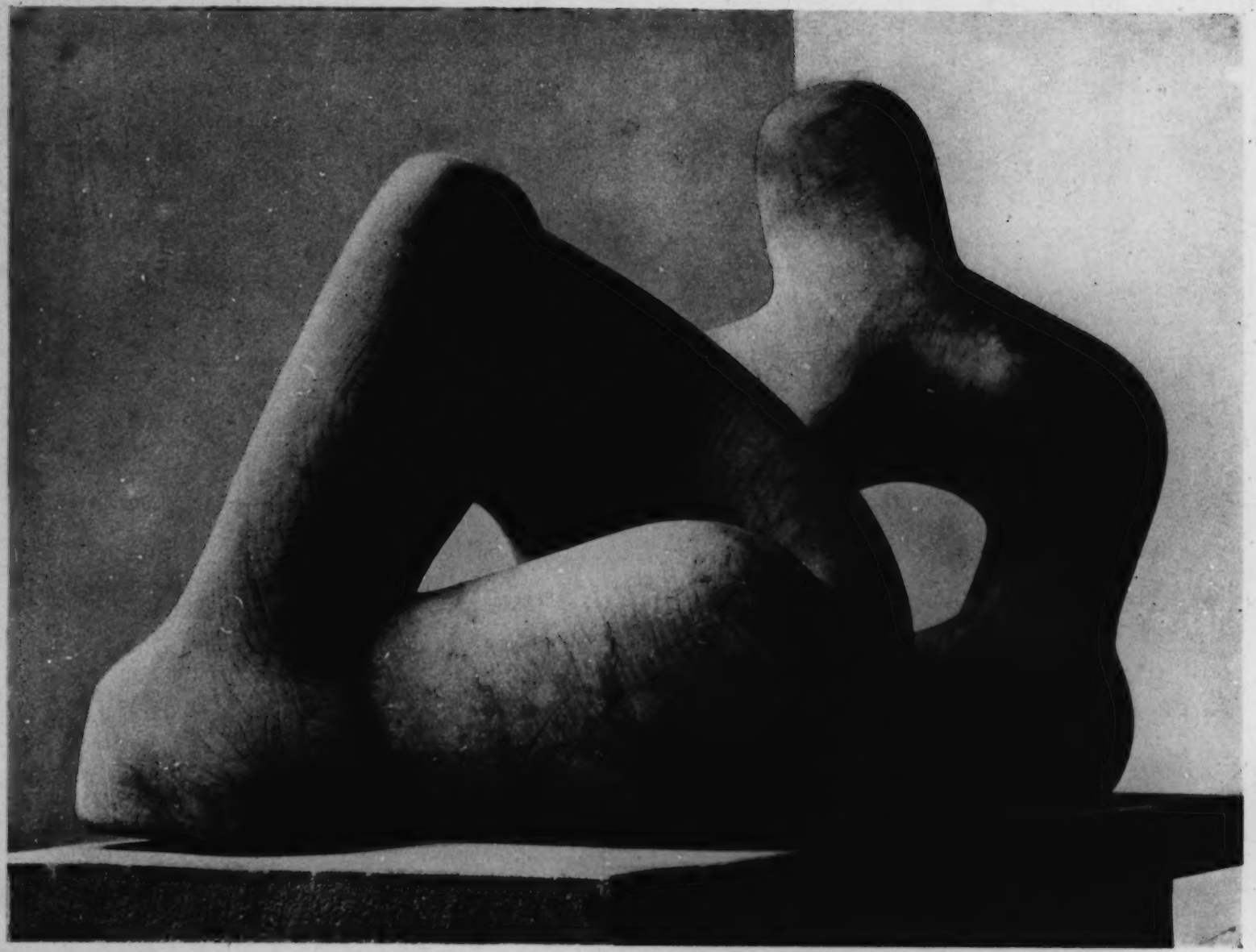
31. RECLINING FIGURE, 1940. Length 13". (*Not in Exhibition*)

Collection of Gordon Onslow-Ford, Esq

32. IDEAS FOR SCULPTURE IN METAL, 1939. 10 × 16¾". Catalogue No. 102



33. RECLINING FIGURE, 1938. Length 13". Catalogue No. 108

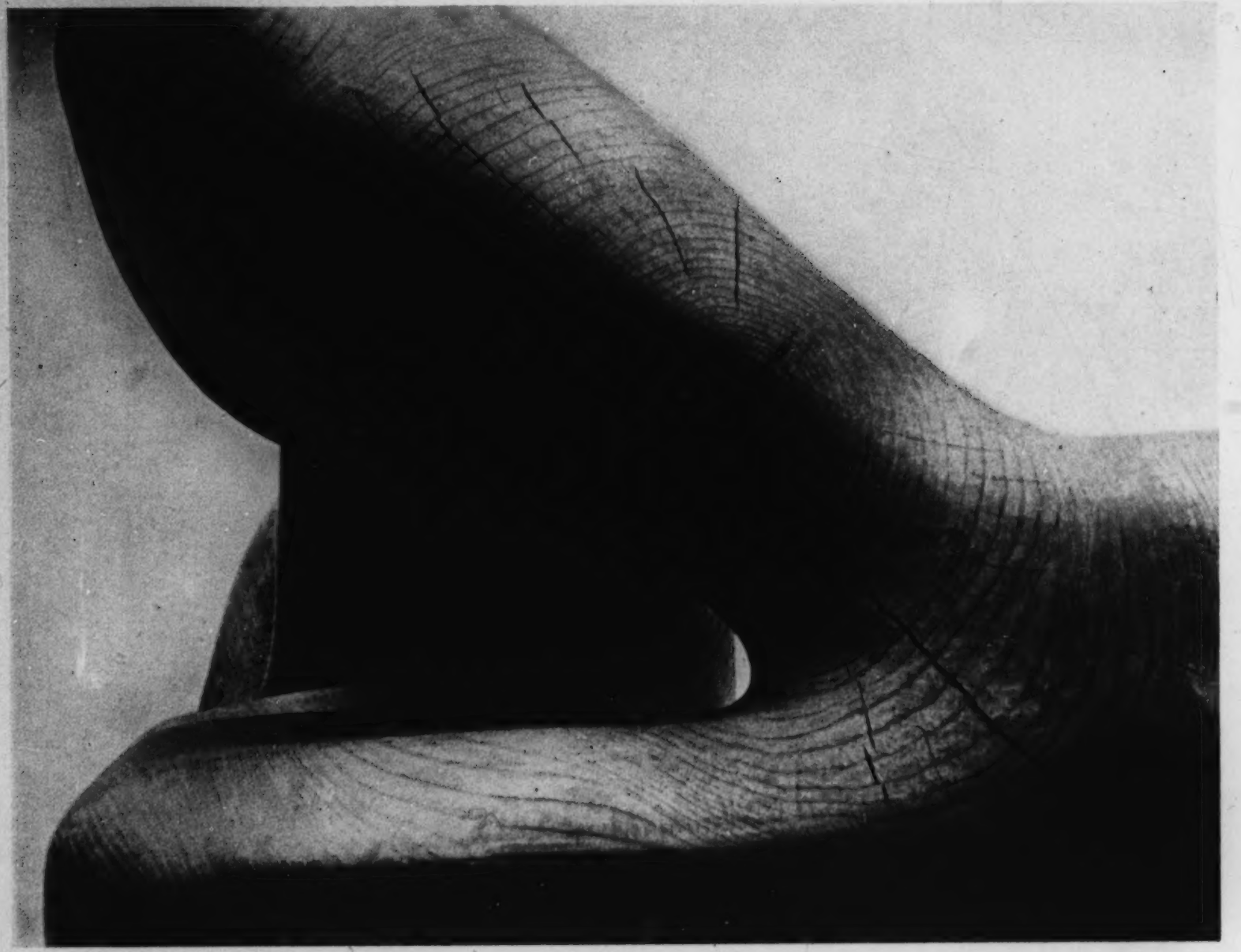


34. RECLINING FIGURE, 1935–36. Length 42" Catalogue No. 107

35. RECUMBENT FIGURE, 1938. Length 55". Catalogue No. 109

36. RECLINING FIGURE, 1939. Length 81". *(Not in Exhibition)* *Collection of Miss Elizabeth Onslow-Ford*

37. RECLINING FIGURE, 1945–46. Length 75". Catalogue No. 113



38. RECLINING FIGURE, 1945–46. (*Detail of No.* 113)

39. FIGURES IN A CAVE, 1936. 15×22". Catalogue No. 81

40. SCULPTURAL OBJECT IN LANDSCAPE, 1939. 15×22". Catalogue No. 118

41. RECLINING FIGURE, 1950. Length 17". Catalogue No. 115

42. HELMET NO. 3, 1950. Height 13½". Catalogue No. 132

43. OPEN-WORK HEAD, 1950. Height 16". Catalogue No. 133

44. STANDING FIGURE, 1950. Height 7′ 3″. Catalogue No. 134

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